THE
SCHOOL-ARTS
MAGAZINE

JUNE, 1913 VOL. XII, NO. 10

The Editorial Point of View

WHAT NEXT?

HAVE you forgotten that sad glad June when you were leaving the grammar school? Can you not recall the flutter of preparation for the last day? When you shut your eyes now, can you not see the formal decorations, the new clothes, the beribboned diplomas? Can you not smell the wilting flowers, and hear the voices of schoolmates and teachers

> Now scattered wide through earth,
> And each alone,

who were your companions in that dream-day of long ago? "Some of you will go on to the high school; some of you will soon be meeting the stern realities of life." The solemn voice of the gray-haired chairman of the school committee still reverberates through the chambers of my memory and gives me even now a late edition of that sinking of heart, that tension at the throat, that indefinable feeling the little child knows when he sobs, "I want to see my mother!"

Looking backward, what sort of a friend would you have welcomed just then? Thousands of boys and girls this June will be where you then were, will feel as you then felt, will need the friend you then needed. Be just that friend to them, you, who read these words; be to them what you wish somebody had been to you. Tell them to go bravely on, whatever the path. New duties, new responsibilities will come, but not all at once. It will be but one day at a time, one duty at a time; and that day well lived, that duty well done, will give wisdom and strength for the next. Tell them that the good things of life will always predominate if they do right.

FRIENDLY COUNSEL

THE movement for vocational guidance is to be welcomed because those behind it are friendly and sincere. They hope to help boys and girls to decide rightly the question, What next? Would that their counsel might always be as wise, as well-intentioned, and that it might always be given at the psychological moment! The vocational adviser should be as one who plants good seed in prepared soil; but alas, there are moods in youth when to advise is like throwing plumed seeds at a tornado! An

alert and right-hearted teacher, watching his boys and girls every day, is usually in a position to serve them more wisely than a stranger, be he never so wise. And yet it may be the voice of the stranger that they will hear. All possible wisdom should be brought to bear upon the problem of steering boys and girls into the place in life where each shall be at his best for the good of all.

DANGER!

THE greatest danger in vocational guidance is prematurity, the giving of advice too soon. Statistical diagrams show that the curve of genius in art, for example, seldom rises before the sixteenth year. The period of adolescence is the very May-time of the spirit. Seeds long buried, often unsuspected by intimate friends, then burst forth with surprising vigor. The very best advice that can be given to children under sixteen years of age is, Stay in school. The longer boys and girls can be kept in school, the better for all concerned. The richer and more varied the school courses offered them, the more likely are we to "find" boys and girls and to open to them the right door for life. Think for yourself. Are *you* doing now what you hoped to do at twelve or fourteen? Are you doing what your parents planned for you to do? Ah! "It is not in *man* that walketh to direct his steps"; how much less in a child. Therefore keep children in school at all-the-time courses as long as possible; then at half-time courses as much longer as possible. Give them every hour of "general education" they can take before allowing them to enter a trade school or a shop. And even then schools that are broadly technical rather than narrowly vocational will prove to be the better schools for them. Why? Because young people cannot realize their own powers and possibilities, nor what life has to offer them, until they have had a good long time to find out.

A SIGNIFICANT EXHIBIT

HERE are cases in point. The Massachusetts Normal Art School receives high school graduates only, or students who upon examination reveal an equivalent maturity of mind. The school is ostensibly a normal school, and those who enter it are supposed to come with the intention of becoming teachers of drawing, painting, modeling, design, or handicraft. But do they all become teachers? An exhibition of the work of graduates of the school, held by the alumni association last spring, presented such an astonishing variety of achievement that I asked the principal of the school, Mr. James Frederick Hopkins, if he could furnish a list of the exhibitors with notes as to their present occupations. He promptly did so. Only eight out of the fifty-four exhibitors are now doing the thing they are supposed to have entered the school (at sixteen to eighteen years of age) to be trained to do. Some others taught a little at first, but owing to opening opportunities and growing powers, passed on into other fields of activity, such a transit being facilitated by the breadth and soundness of the training the school had given them. For obvious reasons I have substituted numbers for names and condensed as much as possible the biographical data. The letter "M" indi-

cates that the exhibitor was a man; "W," a woman.

1. (W) Ticket Agent. Entered a night school under age. Studied in two art schools. Earns living by selling tickets in the subway. Exhibited sketches in wax done during nights in the subway "to keep myself awake."

2. (M) Student. Sketches in wax.

3. (W) Illustrator for commercial catalogues.

4. (M) Caricature Artist. A constant contributor to the comic magazines.

5. (M) Illustrator. On the *Youth's Companion* staff.

6. (M) Designer. Exceedingly strong in commercial advertising. Work shows the value of an all-round art school training for such work.

7. (W) Surgical Illustrator. Examples of surgical drafting loaned by the Harvard Medical School. Is probably the leading worker in this field in the country. Quick sketches drawn beside the operating table are later elaborated in color. Chief surgeon is most enthusiastic about this work. A field which cannot to-day be filled for the reason that there are not enough artists able, willing, or sufficiently "red-cross" constituted to do the work.

8. (W) Designer for stained-glass windows. Soundly technical designs and cartoons.

9. (M) Architectural Draftsman. Probably but one superior in this line in Boston.

10. (M) Architect. Has probably designed more state buildings (hospitals) than any other architect.

11. (M) Sculptor of national reputation. Awarded two state commissions for civic monumental sculpture.

12. (M) Sculptor of national reputation. Famous for portrait memorial sculpture.

13. (M) Sculptor famous for portrait busts in terra cotta.

14. (M) Sculptor of portrait busts.

15. (W) Photographer of wide reputation. Noted for portrait groups and children in gardens.

16. (W) Illustrator. Exceptionally commendable work in color for Sunday papers and in pen-and-ink for schools readers.

17. (M) Newspaper Illustrator. Pen-and-ink work school books and *de luxe* editions.

18. (M) Portrait painter and sculptor. Professor of art in a university.

19. (M) Architect. School buildings and Carnegie libraries (several won in competition).

20. (M) Commercial Artist. Specialty, the illustration of men's fashions.

21. (M) Designer. Covers for *Youth's Companion*, etc., in color.

22. (M) Illustrator. Sketches in pencil for magazine and book illustration.

23. (W) Supervisor of drawing. But one possible superior in Boston in pencil sketching.

24. (M) Supervisor of drawing. Beautiful examples of enameling and chemical coloring of metal. Insect and nature-study drawings. Well known to scientific societies. Several New England mushrooms named for him.

25. (M) Teacher, member of an art school faculty. Pencil sketches.

26. (M) Editor, author, and lecturer. Pencil sketches in color, made while conducting University Travel classes in Egypt, Syria, Greece, and Italy.

27. (M) Craftsman. Lamps, jewelry, and examples of enamel which only a craftsman trained in an all-round art school could do.

28. (W) Jeweler. Work remarkably rich, representing the highest technique and the best of design.

29. (W) A craftsman of national reputation. Our finest example of what crafts may do in developing a self-supporting woman. The work exhibited could almost have been done with equipment not more cumbersome than the average toilet table.

30. (W) Supervisor of drawing. Successful worker in silver.

31. (W) Jeweler.

32. (W) Jeweler.

33. (W) Supervisor of drawing. Jeweler.

34. (W) Jeweler.

35. (M) Illustrator. Newspapers, etc.

36. (W) Illustrator. Pen-and-ink and color.

37. (W) Designer for stained glass. The best all-round woman designer in Boston.

38. (W) Interior Decorator.

39. (M) Designer and director of decoration for the most famous firm in Boston.[1]

40. (W) Fashion artist.

41. (M) Portrait painter.

42. (W) Textile designer and weaver.

43. (W) Decorative artist. Flower studies in color of extraordinary excellence.

44. (M) Designer for metal work. Absolutely sound in technique, probably the best designer in metal in Boston.

45. (M) Naval architect. Skilled "emergency" designer, in repairing accidental damage.

46. (M) Famous traveler, author, artist, illustrator, and lecturer. An authority, whose books

[1] A single pair of his curtains was insured for four thousand dollars while on exhibition.

are prized by scientific organizations and by the public as well.

47. (W) Designer and decorator. Probably the best in New England.

48. (W) Designer of book-plates.

49. (W) Potter. Produces hand-made pottery of rare beauty.

50. (W) Decorative designer. Produces gift cards, souvenirs of the season, diplomas, and memorials.

51. (M) Teacher, on the faculty of an art school. Author, trainer of structural architects.

52. (M) Principal of an art school, author and lecturer.

53. (W) On the faculty of an art school. Teacher, author, and illustrator.

54. (W) Successful illustrator of children's books.

Multiply this list by twenty-five to make it more fully representative of all the graduates of the school, and the proportions would remain practically unchanged. Pupils even at twenty cannot predict their own future. In a young country like ours, everything is fluid. There is no guarantee that a boy will follow his father's profession, nor even that a young man will follow his own profession! America is the last place in the world for immature vocational guidance.

KEEP THE CHILDREN IN SCHOOL

THE longer the period of dependence, the greater the ultimate development of the organism, say the biologists. The slower the growth, the finer the grain. The longer the training, the higher the skill. We need a man behind every gun, in the battle for the larger and richer life, not a child behind every machine.

PRINTING WILL HELP

AMONG the subjects "broadly technical rather than narrowly vocational" is Printing. This opulent art-craft is rapidly coming to its own in our public schools. As a vitalizer of dead schoolwork, as a field for applied art, as a promoter of taste and skill, as an educational center from which roads to fruitful service lead out in every direction, printing stands almost without a rival. During the past year examples of printing art have sifted like snowflakes into the editorial office. Here is a list of the different *kinds* of things that have appeared.

Absence Permits and Excuses.
Address Cards.
Annual School Programmes.
Announcements.
Alumni Notices.
Balance Sheets.
Bill Heads.
Birthday Cards.
Booklets.
Book Records.
Calendars.
Cards for Filing Cabinet.
Check Lists for Birds.
Check Lists for Flowers.
Christmas Cards.
Circular Letters.
Cooking Receipts.
Commendation Cards.
Concert Programmes.
Dance Orders.
Deficiency Lists.
Due Bills.
Easter Greetings.
Education Society Documents.
English Compositions.
Envelopes.
Evening School Programmes.
Evening School Record Cards.
Evening School Tickets.
Examination Questions.
Flag Day Entertainments.
Flyers.
Gift Cards.
Graduation Programmes.
Health Certificates.
Health Hints.
High School Letter-heads.
Holiday Hints.
Home Reading Records.
Infectious Diseases Reports.
Information Cards.
In Memoriam Cards.
In Memoriam Notices.
Invitations.
Italian-English Lessons.
Labels for School Books.
Library Cards.
Local School Time-tables.
Manual Training Records.
Memory Gems.
Memorandum Slips.
Menus.
Monthly Reports.
Motto Cards.
Notices of Athletic Meets.
Notices.
Order Records.
Outline Drawings for Coloring.
Parents' Day Notices.
Parents' Day Programmes.
Peace Day Celebrations.
Permission Certificates.
Pocket Calendars.
Pocket Memoranda.
Posters.
Presentation Slips.
Programmes.
Public School Savings Bank.
Public School Manuals.
Receipts.
Records of Experiments in Chemistry and Physics.
Reports of Medical Examinations.
Rent Receipts.
Reserved Seat Numbers.
Reserved Seat Tickets.
Rules and Regulations.
Savings Bank Deposit Slips.
Sentence Building Cards.
Score Cards for Baseball, etc.
School Committee Notices.
School Exhibition Labels.
School Garden Seed Envelopes.
School Postcards.
School Weekly Programmes.
Superintendents' Stationery.
Supply Order Blanks.
Stock Blanks.
Tags.
Teachers' Reports to Superintendent.
Telephone Number Cards.
Tickets.
Ticket Receipts.
Transfer Cards.
Truant Cards.
Want Advertisements.
Word Building Cards.
Vaccination Certificates.
Valentines.

A printing plant is somewhat expensive at first, but no other investment in mechanical equipment will yield such large educational dividends.

A NEW DEPARTMENT

IN response to a steadily increasing demand the SCHOOL ARTS MAGAZINE will in the September number open a department of criticism. The Editor has been reluctant to do this for fear the comments might smack too strongly of a single personality. Now, with the acquisition of Mr. Hall, that danger is diminished by one half at least. The aim of the new department will be to present graphically a bit of work as it comes from the pupil, and a revision thereof according to the best applicable standards of taste. All kinds of work, including printing, will be treated thus, constructively, without personal references. Examples of fine work will be reproduced frequently, with comment upon points of excellence, that the best may become better known. We have arranged also for reproductions from certain foreign periodicals. This number of the magazine contains examples from two of them replete with suggestion. Our motto is, "Learn from all; teach for America."

A PROMISING VENTURE

NOT often in the history of art instruction has a commercial house undertaken to render so important a service to the teaching profession as that essayed by the American Crayon Company through its Crayon Investigation Contest. Conceived on the broadest possible lines, and managed with absolute impartiality, its results will be of direct interest to every teacher in the country. To know the best medium for securing a given effect without loss of time or waste of energy is almost to have achieved success. Well begun is at least half done. The wide response to the company's propositions (already from three times as many towns as have ever participated in a Guild contest) indicates an appreciation of the importance of the problem to be solved and a most praiseworthy spirit of coöperation. But more children should contribute. The more the better. Reasoning from insufficient data is always fallacious. Only by the combined efforts of hundreds of teachers and thousands of children can such a mass of evidence be secured as will insure a reliable verdict. The incidental returns from the investigation are not to be despised. No supervisor can participate without receiving an access of interest in his work; no child without reaping the immediate benefits of extra effort. Ptah, the immortal god of all artists and craftsmen, ever pays in cash. Every effort he promptly rewards with growth.

A REFRESHING BOOK

A SUCCESSFUL grade teacher was once overheard to remark, "I intend to read one new book a year on psychology or pedagogy, to prevent stagnation and out-of-touchness." A teacher of drawing and handicraft might profit by a similar course of action. *Out-of-touchness* is a good name for a bad professional disease, somewhat prevalent. "Art for Life's Sake," by Charles H. Caffin, reviewed in last month's magazine by Mr. Hall, is so good a book to take as a preventative of that disease that the Editor wishes to add his personal word about it. The world's need of art, natural

beauty and artistic beauty, beauty and ugliness in life, the reconciliation of art and machinery, the practical and the ideal — such are some of the ever-debatable topics Mr. Caffin treats in a most illuminating way. While the book contains little that will strike a thoughtful teacher of manual arts as being heretofore unheard of, it has the merit of arranging ideas and ideals in an orderly fashion and of flooding them with a bright light. One cannot read the book without a clearer vision of what he is trying to do, or ought to be trying to do, in his daily life as a citizen of the Republic.

THE WORLD-FAITH

"THE HIGHEST RELIGION, THAT OF PURE CHRISTIANITY, SEES IN THE WORLD INFINITE MEDIATIONS, ALL FOR THE PURPOSE OF DEVELOPING INDEPENDENT INDIVIDUALITY; THE PERFECTION OF HUMAN SOULS NOT ONLY IN ONE KIND OF PIETY, NAMELY, THAT OF THE HEART, BUT IN THE PIETY OF THE INTELLECT THAT BEHOLDS TRUTH, THE PIETY OF THE WILL THAT DOES GOOD DEEDS WISELY, THE PIETY OF THE SENSES THAT SEES THE BEAUTIFUL AND REALIZES IT IN WORKS OF ART."

—Dr. Harris.

Clouds by a Lover of Outdoor Beauty

WILLIAM MORRIS HUNT

By Elsie May Smith

Chicago, Ill.

IN the history of American painting the name of William Morris Hunt occupies a high place. There is something big, and fine, and vigorous in all that he did. He was a painter of large mold, who saw clearly and grasped with subtle perception the salient features of the subject before him. There is dignity and outlook, as well as vigor and beauty in his pictures — a rare combination, which makes his work significant and of lasting value. It represents a refined but commanding personality and suggests nobility of character, taste, and aim. We feel that no man of small mind and narrow outlook could have conceived of such embodiments of spirit, such true harmonies; that only a great lover and discerner of beauty could have so appropriated such forms and made them live.

Such a picture as "June Clouds" takes hold of the imagination and thrills one with the sense of enjoying such a day as it represents. We are surprised and pleased to find that the artist has chosen to preserve the memory of such a day — a time which each of us can recall, and whose beauty each of us remembers. To see the picture is like recognizing an old friend. "Yes, I have enjoyed just such a day with just such clouds floating in the sky," we think. Then the beauty of his conception of it takes hold of us. We marvel at the skill displayed in the arrangement and composition of the picture. The sweep of the upward, rising ground, the buildings and trees placed upon the summit of the knoll, and the wide expanse of sky above make up a scene of exquisite charm.

Who but Mr. Hunt would have asked us to view it from this fascinating angle? Who could have brought its beauty more forcibly before us? The wide stretch of sky leaves plenty of room for the clouds, whose uplifted beauty gives the motive to the picture. How well the sense of illimitable space and height and reach is given! We feel that the sky stretches away in all directions and rises to dizzy heights above us. Notice the beauty of the trees — the dark rich masses of those on the right and on the left of the picture, and the slender gracefulness of the one in the center silhouetted against the sky. The contrast between it and the others enhances the beauty of all. Note the sturdy trunks and the luxuriant foliage of those on the right. The houses and other buildings are so well placed that they add a homelike and intimate quality to the scene. It would hardly be complete without them. In the foreground is a rustic bridge across a little brook, with two small boys leaning over its rail gaz-

JUNE CLOUDS. By William Morris Hunt

SUGGESTIVE QUESTIONS

What is the first thing you notice in this picture?

What kind of trees do you see on the extreme right of the picture? Have they fine foliage and graceful trunks? Do you notice any contrast of light and shade in their foliage? How do they differ from the tree in the center of the picture? What kind of a tree do you think this is? Is it beautiful? Against what is its delicate foliage placed so that we are made more conscious of its beauty? What kind of trees do you see at the left?

What do you notice in the foreground of the picture? What do you see upon the bridge across the brook? Do you think these boys are enjoying themselves? Why?

What is the center of interest in the picture? Is it the boys on the bridge? Why? What does the artist call the picture? What, therefore, was he most interested in? Could you determine the season of the year from the picture alone?

Is the ground in this picture level? What is the advantage of having rising ground and of placing the trees and the houses upon the summit of the hillock? Do you think this arrangement increases the beauty of the scene? Is there anything unusual in the arrangement of the picture? Do you like the arrangement? Why?

Where is the highest light in the picture? The darkest shade? Do you see lights and shadows among the clouds? What is there unusual in the arrangement of the clouds? How has the artist managed to convey a sense of the height and wide expanse of the sky? Have you ever watched the clouds on a June day? Did you think they were beautiful? Do you think the artist appreciated their beauty? Do the clouds in the picture seem beautiful to you? Why?

Do you think the artist who painted this picture loved the beauty of the outdoor world? What makes you think so? Does he make us feel the beauty he felt?

ing into the water below. The sense of the solid earth, so forcibly given by the representation of the rising ground with its rich covering of vegetation, is worthy of remark. To give such an impression is no small technical feat. We feel that the artist who called it into being lived in very close touch with nature and knew the secrets of her beauty.

Brief Sketch of the Artist's Life

William Morris Hunt was born at Brattleboro, Vt., March 31, 1824. He was the son of Judge Hunt, who during the last years of his life was a member of the National House of Representatives. His mother was a very beautiful woman with a natural aptitude for painting. Before her marriage she was Miss Jane Leavitt of Suffield, Conn. There were five children in the family, four sons and one daughter. The son, William, became a painter, Richard an architect, John a physician, and Leavitt a lawyer. Judge Hunt died in Washington, D. C., in 1832, leaving his widow the responsibility of educating the children. Her own early impulses toward painting had been repulsed by her father and she had been denied the privilege of cultivating her talent. She resolved that a like privation should not be the lot of her children, so when an Italian artist came to New Haven, where the family had been living since William was eight years old, she gave him a room in her house and a class of pupils, consisting of herself and her children.

Mrs. Hunt sent her children to the best schools in the country. William entered Harvard College in 1840. While there he was less distinguished as a student of books than by his drawing, carving, music, and various humorous accomplishments. He found entertainment in everything about him, was very fond of nature, and showed unmistakable signs of possessing the artistic temperament. Music and drawing became the constant pursuits of his leisure hours. His health was not very good, and leaving college before graduation, it was decided that the family should go to Europe. Mrs. Hunt wished to take William to the south of France, and naturally took her other children with her. This event without doubt changed the entire course of the artist's life. Mrs. Hunt showed no little determination of character at this time. She afterwards said: "People did not then go abroad to study, and I was regarded as venturesome in the extreme; and in truth I did not realize what I was doing until we were halfway across the ocean. Friends had done their best to discourage me, and the greatness of the undertaking was indeed oppressive, yet there was no way but to go on."

After visiting in the large cities the family went to Rome, where William drew and modeled in the studio of H. K. Brown. At length he reached France and studied for a time with Barye, the great French sculptor of animals. Thinking at this time that he would be a sculptor, he decided to go to Düsseldorf, at that time, in the estimation of many, the art-center of Europe. Here he began the study of art in earnest. Two years later he went to Paris and suddenly changed his plans for the future, deciding to devote himself to painting instead of to sculpture. He entered the studio of Couture. While there he made great progress. Leaving Paris he lived for a time at Barbizon, the home of Jean François Millet. Here he became the intimate friend and companion of this great artist. Writing later of their friendship Hunt said: "When I came to know Millet I took broader views of humanity, of the world, of life. His subjects were real people, who had work to do. If he painted a haystack, it suggested life, animal as well as vegetable, and the life of man. His fields were fields in which men and animals worked."

Hunt's first portrait was one of his mother, painted in Paris in 1850. Gracious and queenly, it is an admirable representation of an unusually fascinating woman.

The artist returned to the United States in 1855 and began painting at Newport, R. I., where he remained until 1862, when he made his permanent home in Boston. In 1855 he married Miss Louisa D. Perkins of Boston and made friends with the best people in the city. The charm of his personality as well as the dignity of his artistic aims drew about him a class of enthusiastic pupils, and in 1868 he opened an art school to which he devoted a large part of his time for two years. He wrote his "Talks on Art," which embody his ideas and principles regarding the subject of painting and his artistic faith. He believed that the way in which a subject is treated is far more important than the subject itself.

"Truth of character and expression" was his great aim. He believed "that in the hands of an artist, any subject, no matter how simple and insignificant, can be made artistic, and that this artistic quality, a product and expression of himself, is what the painter should aim chiefly to embody in his pictures."

The great fire in Boston in 1872 burned the artist's studio on Summer Street, entailing great loss. The sketches and drawings of a lifetime as well as many portraits were burned. For many years he had devoted himself to portraiture and for this was most widely known among the general public. His achievements in this department alone were of such high merit that had he never done anything else they would have established his reputation as an artist. Among his portraits are two of himself, one of Francis Gardner, Master of the Boston Latin School, and the famous portrait of Justice Shaw. Among pictures which deal with ideal subjects may be mentioned "Marguerite," "The New Marguerite," "The Girl at the Fountain," "The Boy and the Butterfly," "The Prodigal Son," "The Bugler," and "The Bathers."

After the loss of his studio on Summer Street, Hunt built another on Boylston Street, where he held several public exhibitions of his pictures. His last important works were two decorative paintings for the capitol at Albany, N. Y., now, alas, lost to us through the carelessness and stupidity of politicians. He died September 8, 1879, at the Isle of Shoals.

William Morris Hunt was the first American artist of his time, and in some particulars the most distinguished that this country has produced.

Pattern Weaving — A Delightful School Craft

By Cordelia J. Stanwood

Ellsworth, Me.

AS soon as a child is tall enough to work a loom, either a modern loom, such as Mr. Lane describes in the June number of the SCHOOL ARTS MAGAZINE, or any old-fashioned loom that has a lathe containing the reed, that works from the bottom, he is capable of unraveling the tangles that present themselves in pattern weaving. I should judge that it would be best for the instructor to warp the loom, as warping takes considerable time and is easily forgotten. In case a student shows an unusual interest in the work and plans to make or buy a loom for his own use, he should be taught how to warp a loom. The matter of weaving is purely mechanical, and can be acquired in a few minutes. The beauty of the work depends almost entirely on good design and beautiful coloring. All beginners in design need artistic guidance, and for this reason I recommend a corner in the schoolroom for the loom as affording an inexpensive, simple, ever-ready means of testing designs. While the implement is simple and the processes obvious, the results may be masterpieces.

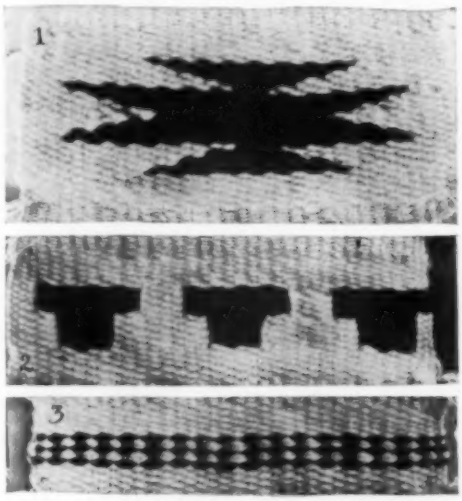


PLATE I, FIG. 1. Two sample units. FIGS. 1 and 2 illustrate all that there is to learn in the pattern weaving of those two masterpieces, the Navaho blanket and the Khilim rug. FIG. 3. An example of beading produced by the use of a double thread.

Just this method of pattern weaving for which our primitive, colonial loom is adapted was used by the aborigines when the white man first came to America, and is now employed by the Navaho Indians in the weaving of the world-famed blankets — an industry that nets the desert squaws not less than half a million yearly. The very old, bayeta, Navaho blanket is of such artistic merit that the fortunate possessor of a ragged rug may demand his own price for the fragment.

The most primitive form of Oriental rug, the Khilim, is practically the same in its construction as the Navaho rug. "It is a rug of two members only — warp and weft — and consequently has a smooth surface. The weft, which is dyed, is carried over and under the warp threads by means of a needle. As the designs are made by using weft threads of different colors, open spaces

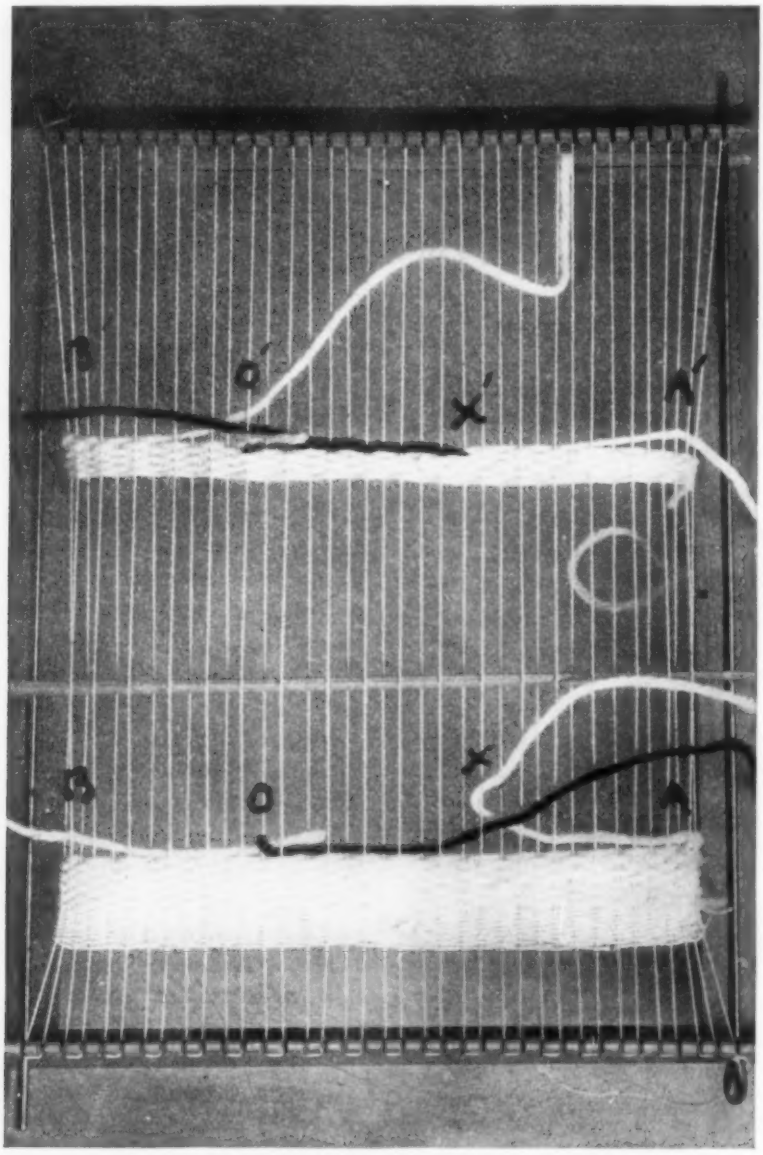


PLATE II. A little school loom used to illustrate pattern weaving.

appear between the threads where the changes of color are made. Since the weft ends are cut off close to the fabric, the back and face appear absolutely alike. . . . They are probably the same kind of rugs that were made by the early Egyptians, the Assyrians, and the Babylonians. . . . No rugs are in more demand by discerning collectors than really choice Khilim antiques."

The two simple units shown in Figs. 1 and 2, Plate I, illustrate all that there

is to learn in the pattern weaving of these two masterpieces, the Navaho blanket and the Khilim rug. In using a power loom, the shuttle must carry the thread entirely across the warp without stopping. On the hand loom, the weaver can use as many or as few shuttles as he pleases, and stop just where he sees fit. For short spaces, no shuttle is required, as he can easily work the thread in with his fingers. In Plate II I used a little school loom on which to roughly illustrate pattern weaving. That reminds me that I found this toy loom admirably adapted for class instruction in pattern weaving, to be used, of course, in connection with the large loom.

Let us examine this method of pattern weaving in detail. A weaver wishes to introduce a dark unit on a white background. The last time he carried the shuttle across the warp from left to right, B to A, Plate II. The next time he must carry the white or background thread from right to left, A to B. As he uses the Navaho method of introducing a unit, he must weave the pattern thread in the opposite direction from the one in which the background thread moves. He springs the loom and weaves the pattern thread from O to X, the background thread from A to X, passing them both around the same warp thread, X. All background threads move in the same direction; accordingly, he carries a white thread from O to B to complete the entire row across the warp. Again he springs the loom and beats up the thread at the same time. This is practically all that there is to pattern weaving, but we will watch him execute one more row. He next carries the white thread from X′ to A′, the pattern thread from X′ to O′, the remaining background thread from B′ to O′, being careful to pass the pattern thread and the background thread around the same warp thread, O′. Thus the figure is incorporated with the background and becomes a part of it. Any unit that can be squared may be worked out effectively. In Fig. 2, the Khilim method of introducing patterns is used, and there is a break between the background and the color. Khilim patterns make beautiful borders for linen towels and window hangings.

When introducing threads of a different color in bathroom rugs, three methods are employed. When the warp is sprung, if the background is indigo blue, the weaver throws the shuttle entirely across the warp and at the proper point he lays a thread of white, a dash, beside the blue woof or weft, the woof being double for seven inches; if he prefers he may cut the woof at the proper place and sew in the white strip; sometimes a weaver glues the white strip to the blue with some tenacious glue. Rugs made in the last way may be washed several times without injury and will stand considerable hard scrubbing.

The following illustrations are examples of weaving lessons:

Lesson One. Fig. 4, Plate III, represents a light, washable bathroom rug, one yard wide and 1¾ yards long. Old sheets, pillow-cases, and the like were dyed indigo blue and copperas buff. These rags were torn into strips an inch wide for a medium-weight rug. The ends of the strips were lapped and sewed securely, but care was taken not to join them in such a way as to make a hard, uneven spot in the web. The strips were then wound into balls. Indigo blue is used for the back-

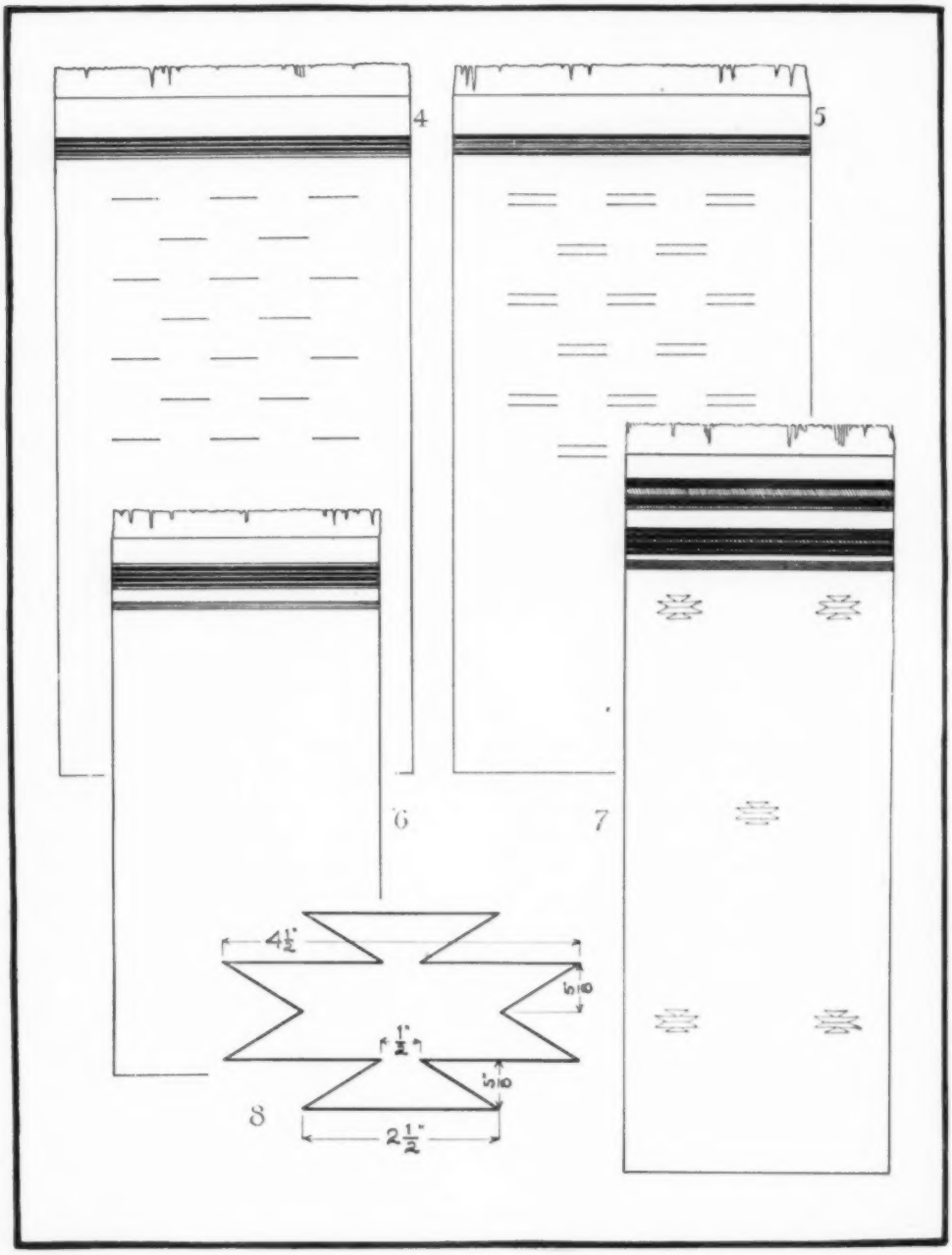


PLATE III. Diagrams of sample rug patterns such as primary children can weave.

ground, and the warp, border, and dashes are of iron buff.

Make the fringe five or seven inches long.

Weave across with the warp several times.

Weave four inches of indigo blue.

Border. Weave five threads of buff, two threads of indigo blue; four threads of buff, two threads of indigo blue; three threads of buff, two threads of indigo blue; two threads of buff, two threads of indigo blue; and one thread of buff.

Arrange three threads of buff seven inches long, four inches below the border as in the diagram. Eight inches below the border weave in two threads, etc.

LESSON TWO. The dimensions of this rug, Fig. 5, are the same as the former.

The coloring of the second rug is indigo blue and white.

Weave across several times with the warp.

Weave four inches of indigo blue.

Border. Weave six rows of white, two rows of blue; four rows of white, two rows of blue; one row of white, two rows of blue; three rows of white, two rows of blue; and five rows of white.

Four inches below the border, weave in three seven-inch threads of white as in the diagram. Weave across once or more with blue; weave in a second white thread parallel to the first. Four inches below introduce two seven-inch white threads, etc.

LESSON THREE. The diagram, Fig. 6, represents a woven table scarf twenty-seven inches wide and 1½ yards long.

The scarfs are made of linen shoe thread and one-ply, hand-spun, woolen yarn. The shoe thread comes in balls. The weaver must reel the shoe thread into skeins, then dip these into a very thin flour starch. When the skeins are dry, they are ready to be used for warping the loom. The starch prevents the thread from "roughing up." Shoe thread when thus treated is very strong and makes an ideal warp for the use of beginners.

In the oak-finished dining-room of an artist's camp, the wide windows were hung with linen draperies woven from shoe thread, banded with a beautiful sunny yellow. The effect was very pleasing.

Leave the fringe seven inches long.

Weave 2½ inches of linen.

Border. Weave two threads of pale indigo blue, two threads of white, eight threads of dark indigo blue, two threads of yellow, six threads of pale indigo blue, two threads of yellow, four threads of pale indigo blue, one thread of yellow, five threads of dark indigo blue, two threads of white, two threads of pale indigo blue.

Weave 1½ inches of linen.

Band. Weave two rows of dark indigo blue beading, two rows of yellow beading, two rows of white beading, two rows of dark indigo blue beading. A beading consists of a double thread, Fig. 3, Plate I.

LESSON FOUR. Fig. 7, represents a scarf twenty-seven inches wide, and 2½ inches long.

Weave 2½ inches of linen.

Border. Weave fifteen threads of dark indigo blue, two threads of white, twelve threads of green, two threads of white, two threads of brown, one thread of white, two threads of brown, one thread of white, ten threads of green, one thread of white, nine threads of dark indigo blue.

Weave 1⅞ inches of linen.

Band. Weave ten rows of blue, two rows of white, eleven rows of green, two rows of white, two rows of brown, one row of white, eight rows of green, one row of white, five rows of blue.

Weave five-eighths of an inch of linen.

Band. Weave three rows of indigo blue, two rows of white, two rows of green, one row of white, one row of brown, one row of white, two rows of indigo blue.

In each corner of the center space, and in the center, use a green unit, Fig. 8, Plate III.

"A man is not heard for his much speaking," and a good design need not necessarily be a complicated affair; a table scarf, rug, couch cover, or drapery that a child can design and execute for his joy and upbuilding, may be a simple but true work of art.

Given beautiful yarns, exquisite colors, and a talented weaver, there is no limit to the artistic successes that may be achieved on an old-fashioned loom.

Etchings in the Schoolroom

A NEW SCHOOL CRAFT BY WHICH FINE ART MAY BE PRODUCED

By Pedro J. Lemos

San Francisco Institute of Art

MANY people confuse etchings with pen drawings and even art teachers are often at a loss to discern the difference. While both are arts of the line etching has a distinctive quality of its own.

The term "etching" is applied both to the method of etching the plate and the proof from the plate. To identify an etching it is only necessary to pass the finger-tips over the dark lines on the proof, and it will be found that the lines are slightly in relief. This relief is similar to a name on a copper-plate card, which is printed by a similar method. This method is the intaglio form of printing, or, to describe it more thoroughly, a method where the paper, by pressure, is forced onto, even into, the lines that have been incised or etched in the plate. These lines, having been filled with ink, deposit the ink upon the paper from the grooves or incisions, thus producing the subject on the paper.

A print by the relief process is produced just the opposite, as the relief surfaces of the plate are what prints the subject and the lines on the print are not in relief, but are flat and may even be slightly pressed into the paper.

Etching has been termed the "master's art," as most of the great masters of art have made etchings. It is called the "autographic art," as it is a method of producing prints where the artist can be his own engraver and printer, without any intermediary between himself and the final print. Etchers can take their materials out and sketch directly from nature.

Rembrandt is generally considered the master etcher. Whistler, Meryon, Haden, Zorn, Goya, Millet, Jacques, Menpes, Herkomer, Brangyn, and Pennell are names also prominent as etchers.

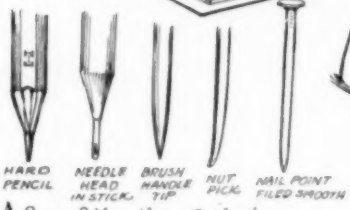
The process of etching is this: The polished side of the metal (either zinc or copper is used) is covered with a thin wax composition termed the "etching ground." Upon this "ground" the subject is drawn with a steel point called the "etching needle," which, cutting through the "ground," lays the metal bare. The plate being immersed in acid causes the bare lines to become corroded or "etched" by the acid.

The ground is then removed and ink is applied onto the plate surface, and then rubbed off, excepting where it has entered into the etched lines. The plate in contact with the paper is then put in pressure between revolving cylinders or rollers. By this process the ink is drawn out of the lines and transferred to the paper.

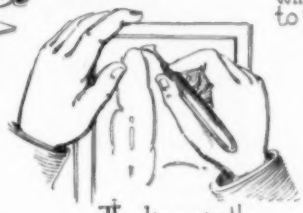
"Dry-point" is where the subject is

INCISING

The sketch on paper is traced on to the damp mounted leather.



A few of the things that may be used to incise with on leather.



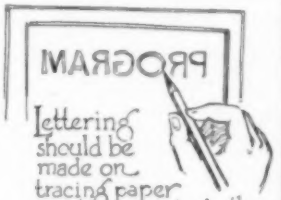
The lines in the leather can be made light or heavy according to the effect desired.

MOUNTING

The tarboard is cut about ½ inch larger all around than the leather.

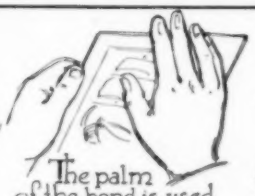
A pencil line drawn on the tarboard around the leather will show you where to place the glue.

And the glue can be smoothed with a square edge of cardboard.



Lettering should be made on tracing paper and traced on to leather backwards so that it will print correctly.

The ink is rubbed into incised lines of plate with a "dabber"



The palm of the hand is used to remove the surplus ink.

A soft cloth is used to wipe out lights.

And a burnt match end or wet point of wood is used to put in sharp lights

INKING

TO MAKE A DABBER

Take a piece of canvas cutting slits at the top

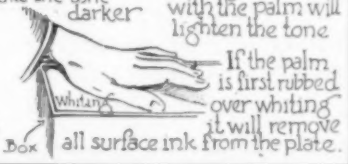
Roll up the canvas

Wind a strong string around it.

And tie a piece of leather on the bottom.

Padding up and down will make the tone darker

Wiping strokes with the palm will lighten the tone

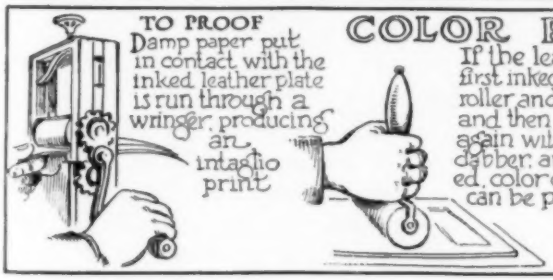


If the palm is first rubbed over whiting it will remove all surface ink from the plate.

COLOR PROOFING

TO PROOF

Damp paper put in contact with the inked leather plate is run through a wringer, producing an intaglio print



If the leather is first inked with a roller and proofed and then inked again with the dabber and proofed, color effects can be produced.

Or oil color may be touched on with finger tip after the ink has been dabbed and smoothed. This will give little touches of color in proof.

scratched with the needle directly on the bare metal without the use of any "ground." Etchings often have "drypoint" lines which have been added after the acid etching has taken place.

The process is an exceedingly interesting and fascinating study, and contrary to its general reputation can be simplified and made applicable to school use. However, at the beginning, where the study of processes or methods of printing is desired, I have developed the use of leather for intaglio prints. Leather etchings can be easily produced, and eliminate the expense of metals, acids, etc., in the experimental stages. After the student, through the use of leather, has obtained a clear understanding of how to draw for the intaglio process, the making of etchings proper on metal will not present any difficulties. When working on leather, terms applied to metal etchings should be used. The leather should be called the "plate." The metal used for incising the "needle," and the producing of prints is called the "proofing."

To produce leather etchings, tooling leather is used mounted upon a stiff piece of cardboard. This is dampened with a sponge or soft cloth, and when about half dry, the design or sketch on thin paper is laid over the leather and traced on. No carbon paper is necessary, as the damp leather is so sensitive that the incision will be plainly seen.

Lettering of course should be made on tracing paper, so that it can be reversed when traced on, as lettering should appear backwards in order to read right on the proof.

I find that often the incision on the leather, from the tracing, if made with firm pressure, is a sufficient groove to hold the ink. A leather-modeling tool or other hard point which is not sharp enough to cut the surface, may be used for incising the subject. Blacks or dark masses in a subject are produced by drawing the lines very close together or by crossing lines; never by making a solid flat incision.

In the inking the ink has a tendency to cling around the lines; thus, where there are more lines, the darker that area will become.

Inking is produced by mixing the ink on a piece of glass or smooth metal surface with a palette knife, using boiled linseed oil for softening the ink. The best ink for the purpose is the copperplate inks, securable at any ink supply house for printers. A can of black and one of brown will, by mixing, make it possible to secure the varying degrees of blacks and browns. Water kept in the cans over the ink will prevent ink-hardening.

When the ink is mixed to a pasty consistency, the "dabber" is used to dab it onto the entire surface of the plate. A grinding, sliding motion will rub the ink well into the incised lines. It is important that the lines be well filled with ink.

Now after the surface has been well dabbed so that the lines are inked, the surplus ink on the surface is wiped away with a cloth and finished with the palm of the hand. If the wiping is thorough at this stage the result will be a "cleaned proof," the subject appearing in rather clear lines. It depends on how much surface ink is left upon the

LEATHER PLATE CLEANED PROOF TINT PROOF

Proofs from leather plate, the varying effects are produced by wiping out 'whites' and varying amount of ink on plate before proofing

plate as to how dark the tone will appear on the proof. Thus each proof may vary, which is desirable. The same subject can be so varied in the inking that twilight, morning, or moonlight effects can be secured from same plate. However, if it is desired to secure similar effects on a series of proofs, by repeating the same quantity of ink, clearing of highlights, etc., same effects will be secured.

Color Etching can be secured by painting with brush and oil paints, thinned with burnt linseed oil directly upon the leather, and should be done in three steps as follows, successive proofs being made between each step: *First*, the yellows, reds, blues, and pure colors are painted upon the surface, using rather bold but not thick strokes. The incised image will serve as a guide for color locations. *Second*, the browns, grays, and neutral tones are then painted on and this plate is proofed over the first colors. *Third*, the plate is inked with a dabber in the usual way, and the plate, when proofed, will give the detail and accents necessary to the other impressions.

Another way is to take the plate and with an ink-roller and ink as used for the relief printing, print a tint of desired color from the plate. This will produce the image in white lines on a tinted background. Now if the plate is again taken and inked as for etching and proofed over this tinted proof in correct "registry," the effect will be pleasing. Even though the lines strike a little "out of register," the effect will be good.

A third way is to touch in the colors on the plate just before it is ready to proof. This can be done with a soft brush or finger-tips, using oil-paints. One or two touches of color will often add a great deal of interest.

Registering Plates. To register plates, or, in other words, obtaining a correct superimposing of colors when successive proofs are necessary, is important and can be very simply taken care of. An opening just the size of the leather plate is cut out of cardboard, which is thinner than the plate. On two sides of this opening, "guides" (similar to those shown in the working chart of relief printing) are pasted. If the paper in each successive proofing is placed up to these guides, the colors will print in their proper location.

Paper. Any good soft drawing or charcoal paper may be used. I find the Strathmore Book & Cover Papers, which are securable at many paper supply houses, to be both reasonable and excellent for etching. The paper should be cut to desired size and half of it soaked in water. The dry half of the paper is then sandwiched, a sheet at a time, between the wet sheets as they are removed from the water. The entire paper is then put under pressure overnight, after which it will be found to be of equal moisture. This prepares the paper so that it will be pliable, and under pressure go into the lines of the plate.

Proofing. The inked plate is placed face upward upon a piece of cardboard. If it is to be a color-etching, the cardboard, with guides, should be placed over the plate so that it fits through the opening. The paper to receive the print is then placed on the inked plate, a few sheets of paper "packing" is then placed, and the entire layer run through

UNION SCHOOL
RAG
NO WORKS FOR GLORY MISSES OFT THE GOAL
NO WORKS FOR MONEY COINS HIS VERY SOUL
WORK FOR THE WORKS' SAKE THEN AND IT MAY BE
THAT ALL THESE THINGS SHALL BE ADDED UNTO THEE
LEWDON COX

COLORED ETCHINGS PRODUCED FROM INTAGLIO LEATHER PLATES

a wringer which has had the rollers well tightened.

Packing can be made from blotter, bogus, or other soft paper. It can be hinged on to the cardboard guide with pasted strips of paper, thus causing the impression to strike constantly upon the same location. Otherwise the mark of a previous impression on the packing will leave its influence upon the next proof. When the packing wrinkles it must be replaced with fresh paper.

After the impression is taken, the packing is then removed, the proof carefully peeled away from the plate, and the etching print examined. If the ink appears indistinct and soft, it has too much oil. Use it stiffer next time. If lines that should appear black are white, they did not receive ink in the dabbing. If lights are too abrupt, pad them slightly with the finger-tip in the next "inking" after you have cleaned them out.

Etchings may thus be easily secured in the schoolroom for frontispieces, book-plates, illustrations, initials, etc.; in booklet construction as well as for calendars, post cards, mottoes, gift cards, and many other uses. A few trials and a little experience will eliminate any difficulties that may arise. The student's signature should be written in pencil upon the margin or plate impression of the proof, and the proof when used mounted, appears better when "tipped" on or pasted only at the top.

Students can be selected who will be responsible for the care of the materials and a custodian selected who will index the plates. The plates will produce hundreds of impressions, and when through with should be cleaned with gasoline, put into an envelope with a proof of the subject pasted to the outside, and filed away by the custodian for future use.

Sgraffito

AN OLD ART REVIVED IN AN UP-TO-DATE SCHOOL

By Howard Fremont Stratton

Philadelphia, Pa.

WE owe so much to Italy that it may seem superfluous to credit the method of clay overlaying as a form of pottery decoration to that country. But the Sgraffito of the Italians ranks as the oldest and perhaps the best as well. The German and English products lack the grace and spirit of the Southern people, and the American, the so-called "Pennsylvania Dutch" ware, is still more heavy and crude in execution. It is not a kind of pottery-making that suggests delicacy, but neither do the simple processes impose limitations upon the character of the designs to such an extent as to interfere with their beauty.

In the Ethnographic Exhibit at Rome, examples from all the provinces of the country are shown, ranging from the dish for spaghetti to the chief pitcher for wine; and practically everyone has value as effective artistic design, besides the fulfilling of its functional purpose. The deep pie plates, the wedding platters, the cider jars of the early Pennsylvania potters have little beyond their utilitarian worth, albeit their glazes are lustrous.

The process is simplicity itself. The pot or plate is made of (usually) red clay, and when in a certain condition of surface, is "slipped" (or dipped) with a yellowish or whitish earth, which also at a certain stage of its drying upon the surface receives the tracing of the design, and the parts requiring the ground color to show are scraped or scratched away, and after firing, the glaze further differentiates the colors. In some cases touches of different kinds of glazes produce a variety of effects not always so much to be desired as the single hue. The line work done upon the "slip" showing the under clay through is only effective in the one glaze, as its finest qualities, like an etching, are best revealed by the less complicated process. There are, among the Bassano and other Northern Italian examples, attempts to give facial expression to decorative ecclesiastical characters, which result in only ludicrous, staring countenances; and the addition of greens, purples, and browns is apt to Harlequinize rather than spiritualize the composition.

After the piece of ware has been made, whether coiled, turned, or molded, and the degree of firmness attained (it ought to be fairly yielding to the touch), it should be "slipped" with the coating clay, which is prepared of a cream-like consistency, either by quickly dipping it into a vat of the "slip," or (less desirable), floating a layer of it over the surface. The thickness of this varies, but it is never well to repeat the process of "slipping" until the layer is much be-

yond the sixteenth of an inch thick, as it is very difficult to find two clays so adjusted to each other that their shrinkage under heat will be equal, and of course every irregularity will produce cracks, and lead to the scaling off of the applied material. When the "slip" has dried sufficiently to feel firm to the handling, the design should be traced

FIG. 1. A covered jug of light yellow clay with an "Albany" clay slip. FIG. 2. Mug of whitish clay and soft red, the lines being scratched through to the body.

upon it with a hard pencil-point, or a not too sharp tracing needle (bone preferably), and it should be pressure rather than cutting. If the subject is a line effect the forms should be gone over with incisions (still "pressure") reaching the under layer, and the bone tool is the best for this also. The ploughing of the upper coating turns a sort of burr, which is often very effective and more interesting than the smooth edge. However this is more a matter of subject than of object; but extremely conventional themes, such as heraldic devices, are usually the better for this thicker treatment. As it is usual to "slip" the light color on the dark, and as it is an axiom with certain art teachers that "light against dark is the decorative propriety, and dark against light the pictorial," the subject is left and the background scraped away to the red underneath. This is done by means of flat or slightly curved wooden tools. Sometimes the effect is improved by roughening the dark parts, but if this is overdone it is apt to produce the impression of the lighter design being detached from it.

The stencil type of decoration is the only fitting kind to use in this work. Attempts at relief, at naturalism, at going beyond the proper limits of the material are dangerous. Likewise the effort to make a colorful effect. It is a plain case of two tones, or two colors. The art is the sense with which this is appreciated and handled, and the range should not be regarded as a restriction,

but as a stimulus. In these days of stencil "plates" it should be comparatively easy to adapt motives — the conventional plant form, the butterfly and other insect life; animals and the great range of birds, and boats; symbolic and heraldic elements, and the innumerable geometric designs either of purely original fancy or in historic styles. On many of the old Italian, and "Pennsylvania Dutch" plates and pitchers are mottoes and monograms, almost as effectively used as in some of the oriental pottery; and these being made for

FIG. 1. A circular tile with heraldic device in yellow, one half the shield being of dark red clay, the other half turned almost black with manganese oxide. The diagram and border around the shield are left unglazed, producing a contrast both of color and texture. FIG. 2. A circular tile in yellow and red. FIG. 3. An heraldic plaque, illustrating a combination of Sgraffito and slip-painting, the border being entirely brush work. FIG. 4. A square tile deeply cut, the shadow producing a richer effect than the color alone. FIG. 5. A tile in different planes of relief further emphasized by color effects. FIG. 6. A tile with a device stenciled upon it. FIG. 7. A tile in red clay with yellow slip afterwards glazed with "Rockingham" glaze, producing an effect in two tones of brown. The unusual thickness of the slip in this example gives the brilliant edges to the pattern in a side light. FIG. 8. A tile in yellow and red with a roughened background.

certain families and individuals, acquire an historical value by this means. Letters and numerals lend themselves admirably to the scheme of decoration.

The pieces of ware made at the School of Industrial Art of the Pennsylvania Museum, Philadelphia, are the result of a revival of this work there, after an interval of twenty-five years since it was previously produced, when it was only possible to have the experiments fired in the kilns where the common pie plates and other kitchenwares were made. A specially constructed kiln now enables the students to control the process.

THE DANDELION

He smoothed with pride his yellow hair,
  He liked its color, vain young chap,
And pitied Daisy, just because
  She tucked hers in her snowy cap.
"Oh ho," he cried, "my hair 's so thick
  I could n't do that if I tried."
"You 'd keep it longer if you did,"
  The Daisy, with a smile, replied.
Alas, her words were all too true.
  For, left uncovered day and night,
The sun and rain beat on his head,
  And turned his locks to snowy white.
And soon a dreadful thing occurred,
  At which the Daisy looked appalled —
A blustering wind swept by, and lo,
  He left the poor old fellow bald!

— *Washington Evening Star.*

THE BATHERS — William Morris Hunt.
From a Copley Print, copyright by Curtis & Cameron, Boston, Publishers of Art for Schools.

SCHOOL ROOM DECORATION DEPARTMENT
Beautiful, enlarged prints of this subject in various sizes, suitable for Schoolroom Decoration may be purchased from the School Arts Publishing Co. Write for approved list. See advertisement elsewhere.

THE SCHOOL BEAUTIFUL

A Town Where all Schoolrooms are Beautiful

"DID you enjoy your drive this afternoon?" asked a Bostonian. "Oh yes!" replied the young woman from Pittsburg; "but I saw one thing that just bowled me over. It was a headstone by the side of the road. All it had on it was 'I 'm from Boston.' I knew you people were proud of yourselves, but I did n't know you thought that much was enough to put on your graves."

As a matter of fact, that stone was a milestone. It may still be seen. Its legend is "1 m. from Boston," and it stands in the town of Brookline.

Probably "I 'm from Brookline" is repeated more frequently these days than "I 'm from Boston." For why? Is not Brookline the one irreducible nugget in the Boston Basin? It refuses to amalgamate with the city. It prides itself on its old-fashioned town government, with its annual town meeting. It is said to be the richest town in the world. Figure it for yourself. Population, about 30,000. Assessed valuation, about $120,000,000. That means $4,000 apiece, for every man, woman, and child. And remember the assessors never find it all!

"Did you enjoy your drive through Brookline?" asked a Bostonian.

"No, not much," replied the young woman from Chicago. "It was so monotonous; all up and down!"

It must be confessed that Brookline is not prairie! Smooth, rounded hills and rough-wooded ledges break up the region to such an extent that the roads curve in *every* direction. The town is a vast park of bewildering beauty, "unsurpassed anywhere in the world as a residential suburb of a great city," so they say. The homes of the people look comfortable and happy. Tasteful houses everywhere, in the midst of beautiful lawns and shrubbery, with trees of every kind that will grow in New England — well, everybody ought to see Brookline on May-day at least once, before they go to heaven.

The town has a high school valued at $190,000; a manual training school and public bathhouse valued at $211,000; a gymnasium valued at $145,000; sixteen other school buildings valued at $1,348,800, and average of nearly $85,000 each; and parks and public playgrounds valued at $1,850,000 more. If to this be added the public library, valued at $265,000, the total valuation of town property devoted to public education and delight amounts to more than $4,000,000.

In Brookline there are about 3,800 children in the schools. The total cost of maintenance for the day schools for a year is about $237,000, or a little less than $63 per pupil. This is more than double the average cost per pupil for the state of Massachusetts.

Ask any person on any street in town

PLATE I. Where the children enter daily the temple of learning through the Gate Beautiful, Brookline, Mass.

and you will be told that the Brookline schools are the best in the world. Go to the best-informed citizen and ask him and you will learn that they may not be the best, but that probably there are none better. The people

PLATE II. Views in the corridors of the Pierce School, Brookline, Mass.

believe in their schools and love them. They hold their teachers in high esteem, and well they may, for a more cultivated and devoted company of public servants does not exist. The superintendent of schools, Mr. George I. Aldrich, shrewd business man, clear-eyed educator, and scholarly gentleman, ranks as one of the first citizens of Brookline.

The beauty of the school buildings is due largely to well-trained architects; the beauty of the schoolrooms to ambitious teachers and generous private citizens; but the beauty of the schoolgrounds of Brookline is due largely to the faithful janitors, who take a just pride in the public property under their charge. With regard to the entrance to the John D. Runkle School, for example, Miss Chamberlain, the supervisor of drawing, writes:

"Have you ever seen anything much better than this doorway? The janitor (a fine old Irishman, Thomas Hartigan by name) is a wizard with plants and loves them as we love the children. Every year he puts the geraniums, which later go into the rooms, out in front of the building, with the tall cosmos for a background. They extend twenty feet on either side. It's a grand sight!"

In the last report of the superintendent of schools all this is modestly referred to as follows:

"As results of adequate pecuniary support, we secure, on the material and less important side, a sufficient number of school buildings, well built, attractive, and kept in thorough repair. We secure a janitor service of unusual efficiency . . . and a staff of teachers which is large enough to ensure only classes of moderate size. Even more important than the number of teachers employed is their quality. . . . In general, Brookline officials, charged with the duty of appointing teachers, have conformed to the dictum of Napolean: *Find me the man who suits the place, not the man whom the place would suit.*"

A SCHOOL WHERE BEAUTY IS ACHIEVED UNDER ADVERSE CONDITIONS

IN that remarkable self-revelation, "De Profundis," Oscar Wilde, speaking of his life in "The Ballad of Reading Gaol" says:

"With us time itself does not progress. It revolves. . . . Of seed time or harvest, of the

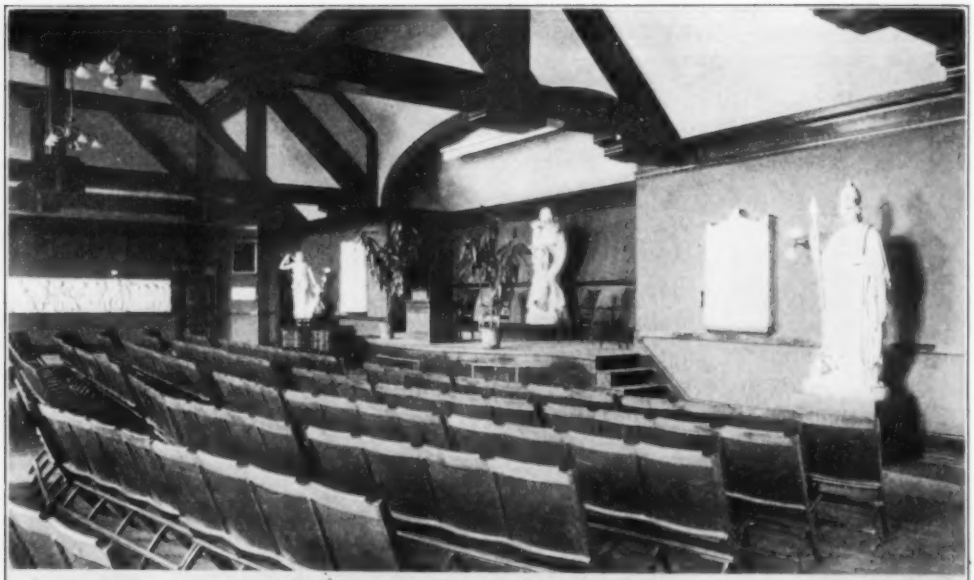


PLATE III. Assembly Hall and library of the Pierce School, Brookline, Mass. Unfortunately the natural wood of the trusses in the hall came out obtrusively dark in the photograph. The use of Niobe shielding her children as the central symbol, with Diana and Minerva for the patron goddesses, constitutes with the accessories a happy scheme of decoration. Nature and art are combined to make the "Daniels Library" in this school building an attractive place to children.

PLATE IV. A view in the quadrangle in front of the John D. Runkle School, Brookline, Mass. Children brought up in such an environment are sure to have ideals of civic beauty.

reapers bending over the corn, or the grape gatherers threading through the vines, of the grass in the orchard made white with broken blossoms or strewn with fallen fruit; of these we know nothing, and can know nothing. . . . The very sun and moon seem taken from us. Outside, the day may be blue and gold, but the light that creeps down through the thickly-muffled glass of the small, iron-barred window beneath which one sits is grey and niggard. It is always twilight in one's cell."

How closely this is paralleled in many a schoolroom in our great cities. In a wilderness of brick the seasons make scarcely a ripple of difference. And yet when a wise teacher in a "downtown" school ascends to the roof with his boys and girls, a snare can be constructed which will catch the seasons themselves! A roof-garden it is that does the trick. Plate V shows a little roof-garden at the top of the North Bennett Street Industrial School, Boston, Mass., with boys at work repairing it. Into such a garden nature comes and works as cheerfully as into the National Park, and the children learn that

> "Yon ridge of purple landscape,
> Yon sky between the walls,
> Holds all the hidden wonders
> In scanty intervals."

BANISH INCONSISTENCY

A WISE WORD FROM THE CHIEF OF THE DIVISION OF VISUAL INSTRUCTION OF THE NEW YORK STATE EDUCATION DEPARTMENT

By Alfred W. Abrams

THIS matter of schoolroom decoration has not received anything like the attention it deserves. In fact, it is difficult for me to understand how

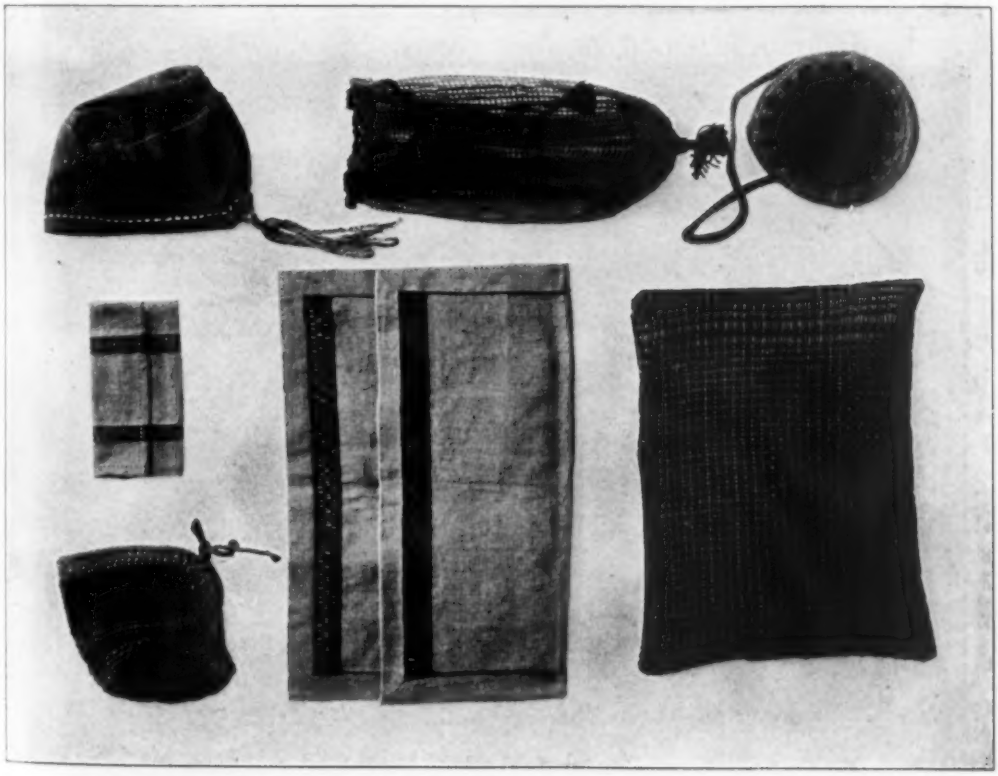
PLATE V. Boys repairing the roof-garden, North Bennett Industrial School, Boston, Mass.

art supervisors can so generally and so conspicuously fail to recognize the inconsistency between the principles they are teaching and the practice they tolerate in the schoolrooms in which they work.

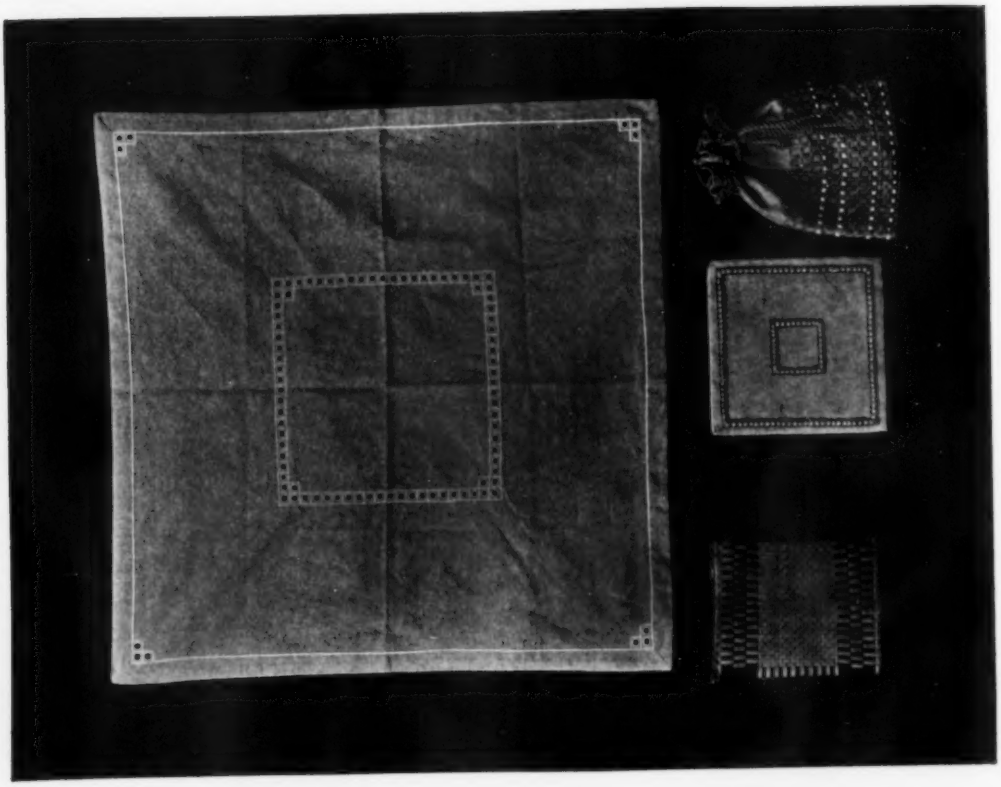
GOOD IDEAS WELL WORKED OUT BY SCHOOL CHILDREN IN GERMANY

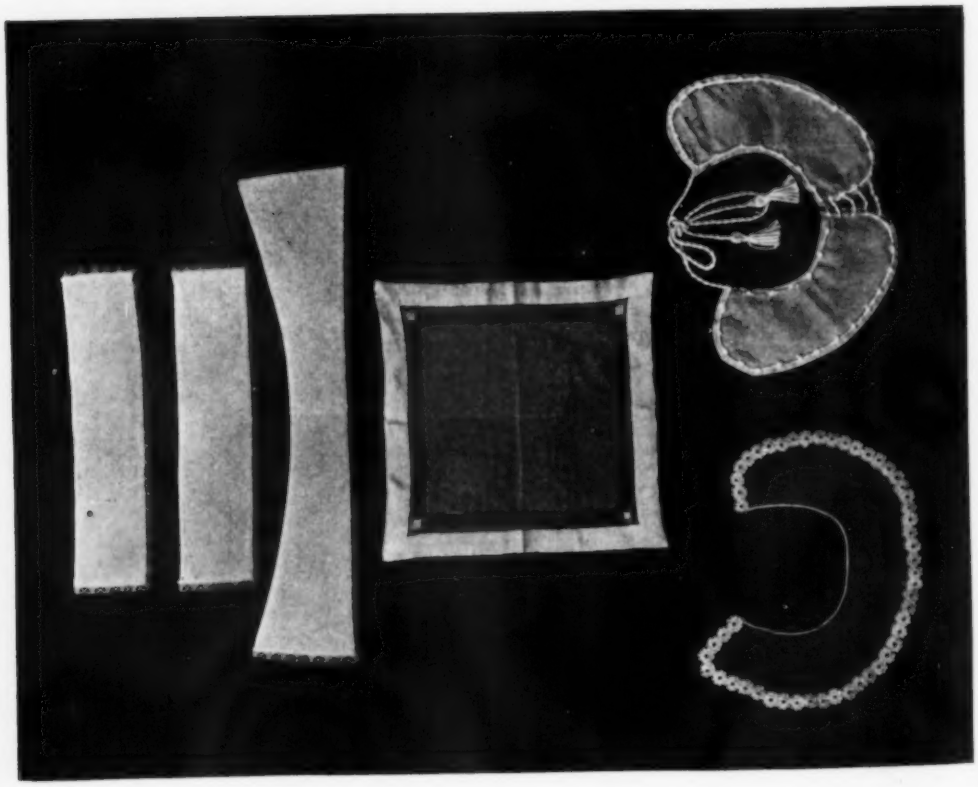
THE following eight pages of illustrations are printed from plates made in Germany, and kindly furnished for use here by B. G. Teubner, of Leipzig, publisher of Praxis, edited by Dr. L. Pallat and Dr. A. Jolles.

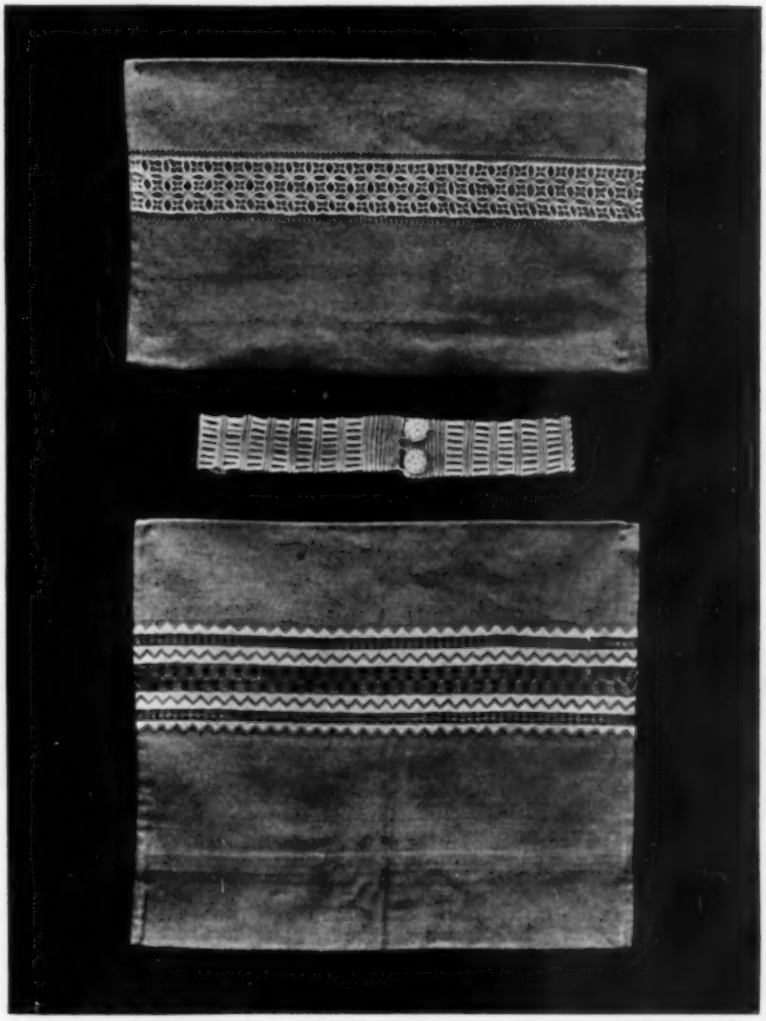
Wooden dolls of original design and manufacture.



Original weaving and needlework.

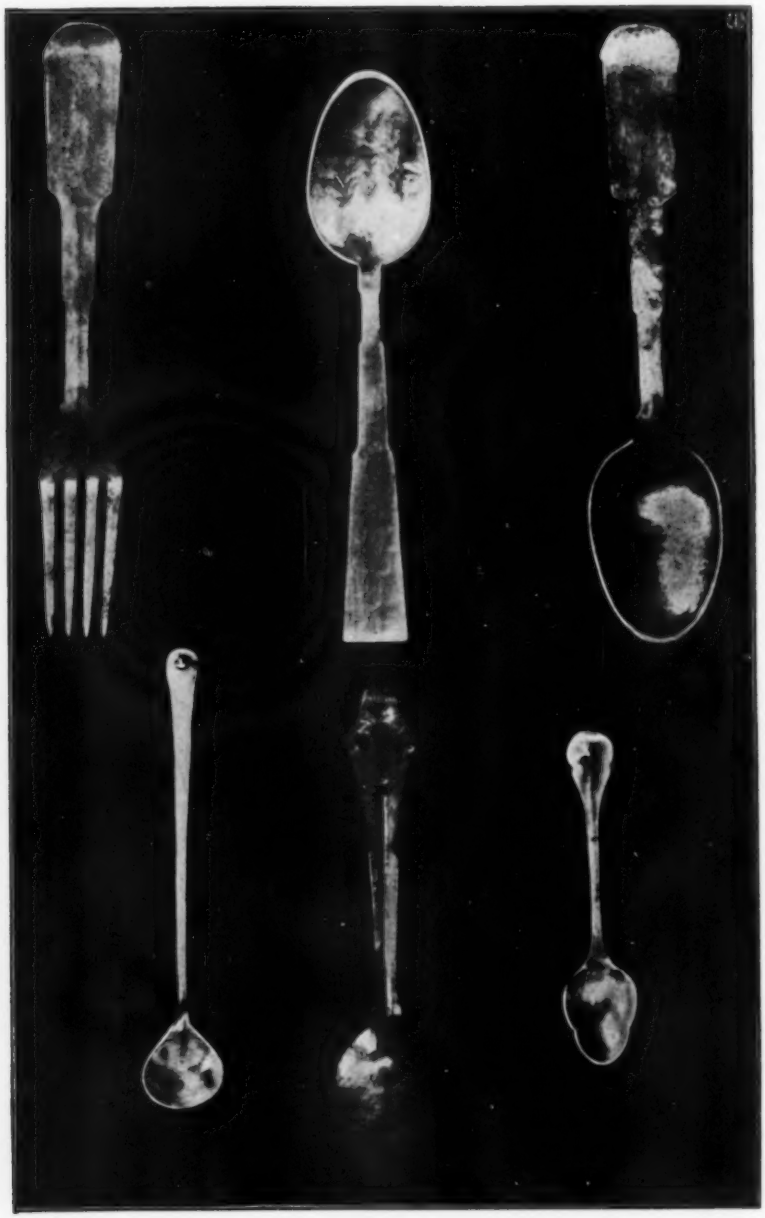




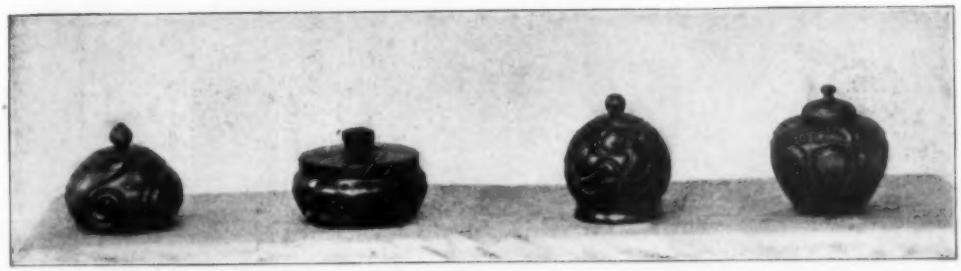


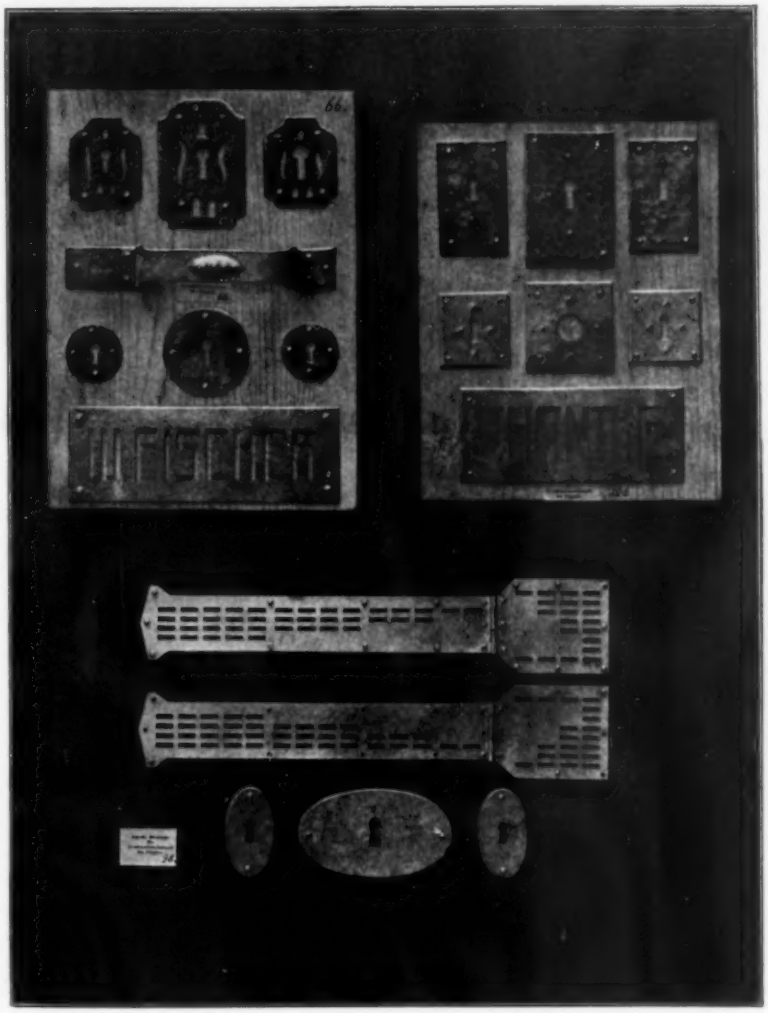
The designs on this and the preceding page are by pupils of upper grammar and high school grade. Notice how temperately the objects are ornamented, how well proportioned they are, and how excellently well they are made. The treatment of the corners in the table mat and in the doily on the opposite page is notably successful. The borders are admirable also. They are not mere rows of units, they are consistent, continuous and effective.

This and the page opposite show children's garments designed and made by pupils of upper grammar grade. The proportions are pleasing, the ornament well placed and consistently related to the character of the garment. The smaller objects, on the page at the left, show ornamentation by means of beads. The use of colored beads is to be encouraged as an attractive and easily taught method of applying a design in permanent colors with charming effect.

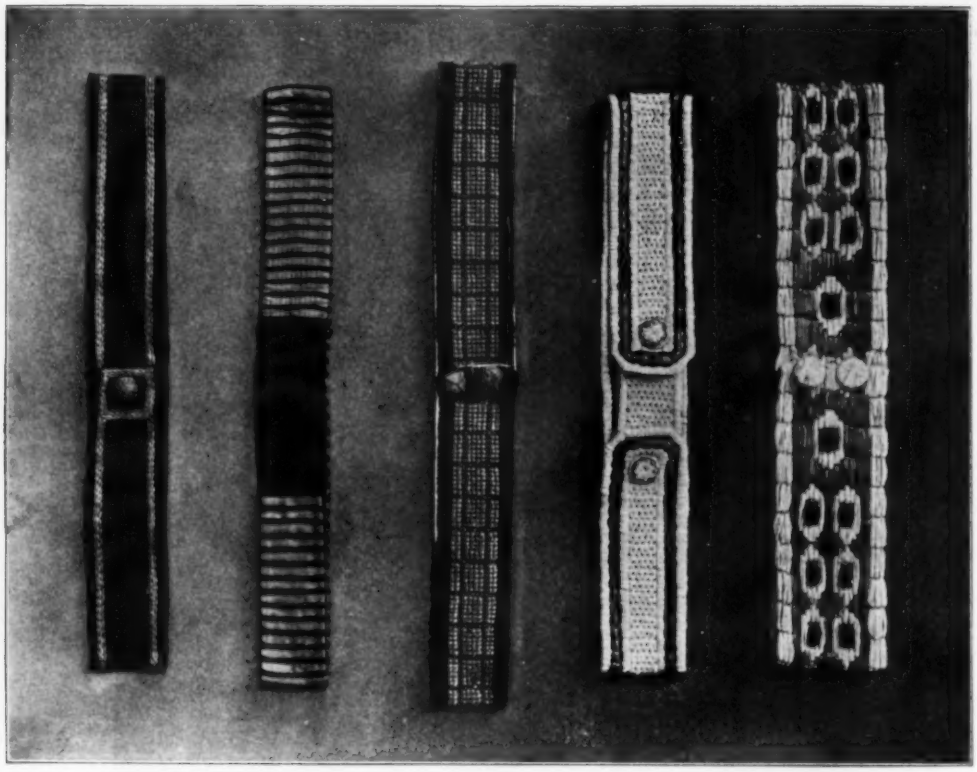


Metal work by German pupils of high school age.



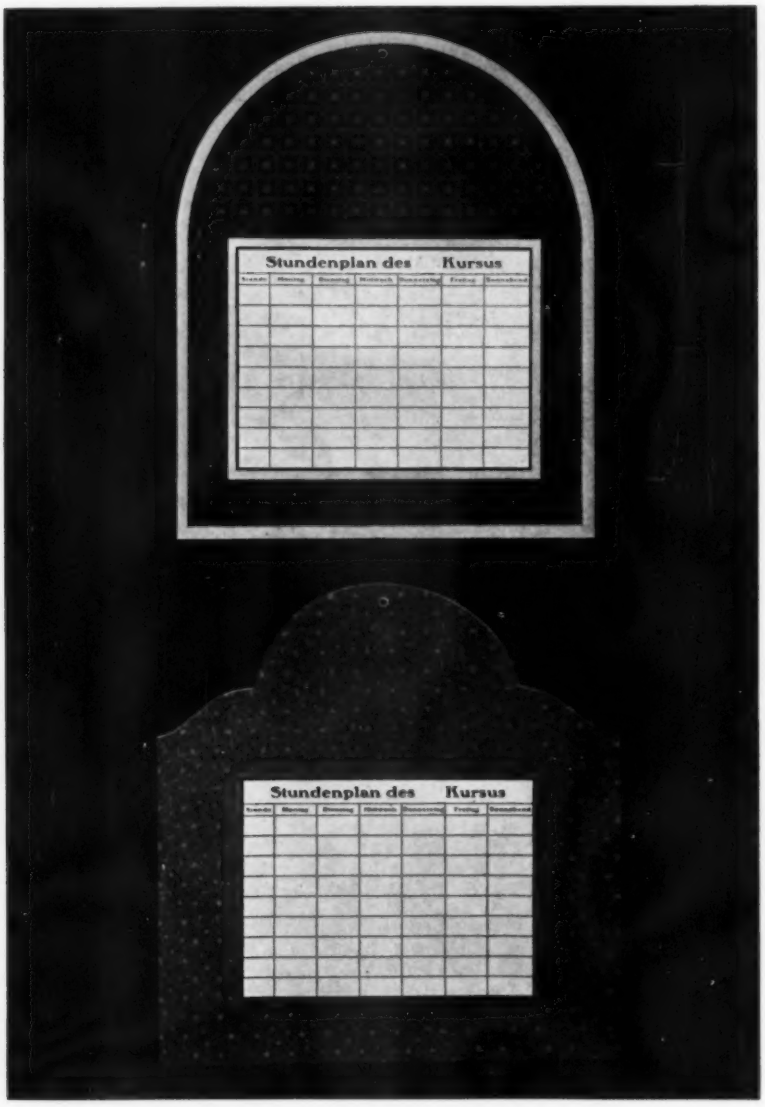


Incised clay and metal. Notice the decorative effect of the surface treatment and of the placing of the rivets. Again, how temperate the designs are! A few simple units thoughtfully placed and exquisitely fashioned give the quality of refinement to every piece.



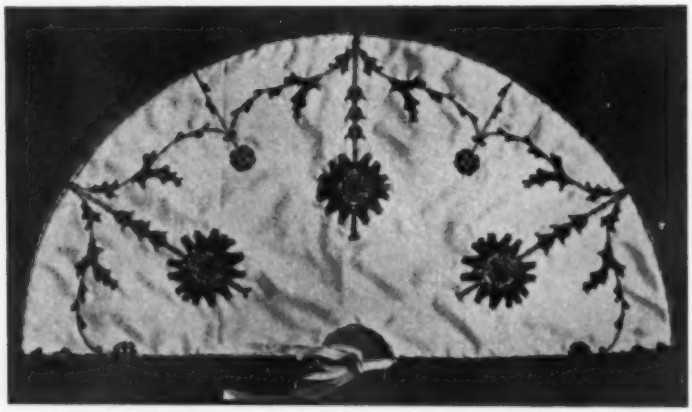
Effects produced with raffia, beads, thread, and cut paper. Each object presents a consistent whole of admirable design. "Praxis," from which these are reproduced, has been called "The School Arts Book of the German Empire." We feel complimented by such a comparison.

An example of the dresses designed, made and embroidered by German children—ten to fourteen years of age. We have a few schools in the United States where every girl promoted from the seventh grade has made a complete set of clothing for herself, and has learned to do all the ordinary things required in housework, including marketing, cooking, and serving a meal properly.



Examples of weekly program bulletins designed and made by German children of grammar school age. These offer suggestions for calendars, telephone rosters, memorandum pads, etc. Good proportions, very temperate ornament and excellence in technique, characterize always the best German school work.

Bold, vigorous and admirably spotted, these designs from the circular of the Royal Hungarian School of Art, Budapest, are typical of the good work in all lines constantly issuing from this school under the direction of Dr. Csako.



The plates on this and the following page show work in lace and embroidery by pupils in the Royal Hungarian School of Art, Budapest. They exemplify the proper regard for material and technique in the interpretation of natural forms into the terms of applied art.

MANY teachers have expressed a desire for reprints of the cover ornaments designed and drawn by Mr. Bailey for the SCHOOL ARTS BOOK, that they might be used as illustrative material in teaching design. The following three pages contain eighteen of these stamps, selected from the entire series of sixty, as being those most likely to be of immediate service. They exemplify many possible arrangements of units—plant and animal forms and abstract elements—within the circle. Those with abstract and animal motives are derived from historic sources.

Plant Motives.

Geometric Motives.

Animal Motives.

WHAT THE LEADERS ARE DOING

GOOD IDEAS FROM EVERYWHERE[1]

Contributed by some of the wise, — those who have discovered that to tell is to learn; to give is to get; to help is to grow.

THE last month of the school year is a variable quantity. In some private schools it hardly exists. In some public schools it is full four weeks long. Usually its working time is riddled with examinations and rehearsals. "Good ideas" are not so much in demand this month as are suggestions as to how to display such ideas as one has happened to have during the year. However, a few hard-working teachers will be looking for one or two more ideas to round out the year's work; so here they are:

Kindergarten[2]

A GARDEN. (1) Summer house of paper 6 × 12, folded three times to make eight thicknesses; (2) Rows of trees of paper 5 × 10, same folds; (3) Flower garden of paper 2 × 8, same folds; (4) Fence of paper 2 × 10, same folds; (5) Gate of paper 2 × 4, folded once to make two thicknesses.

Cut all forms on lines as indicated. Cut several sections of the fence and paste them together, adding the gate and arrange fence in allotted space. Rows of trees border the path which leads to the summer house. The garden-beds of flowers should be cut and the ends fastened together, making either square or circular beds. Every child in the class can participate in this exercise, and it can easily be accomplished in one lesson. L. B. P.

"IN MY LITTLE GARDEN-BED." Cut from green construction paper a five-inch circle. From the center draw a four-inch circle. Fold paper in halves, with the drawn circle on the outside. Cut from the center irregularly to the indicated four-inch circle. Bend the fringe thus formed upright to form grass. Paste tiny bits of red or yellow paper on ends of "grass" for flowers. Mount on a five-inch circle. May paste silver paper within for pool. M. W.

ANIMALS. The *sectional animals*, illustrated, are taken from an article by Miss Adelia Beard. They are somewhat simplified to make them suitable for little children, and should be cut of

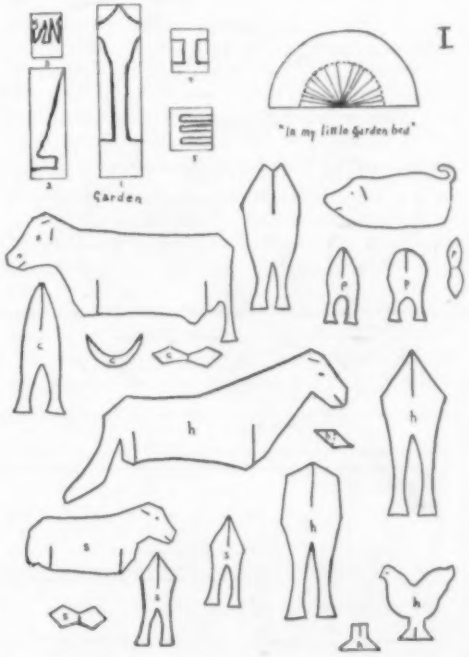


PLATE I. Diagrams for kindergarten objects made from paper.

paper as heavy as the children can conveniently use. A stiff Manilla, such as is used for mounts, is good.

Dovetail together at the slits, being careful in every case that the narrower section is at the front of the animal. A drop of glue at each joining makes the toy fairly durable as well as enabling it to stand more firmly. The slits for the ears

[1] The Editor cordially invites contributions to this Department.
[2] In charge of the Boston Froebel Club. Address Miss Lucy H. Maxwell, 125 Kent Street, Brookline, Mass.

and horns can be quickly made with a pen-knife, presumably in the hands of the teacher if the children are small. Have the larger animals

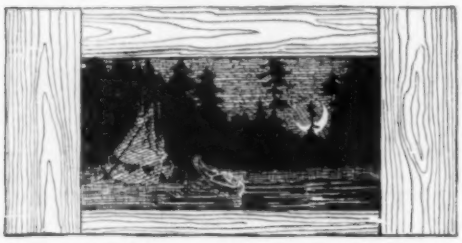


PLATE II. Hiawatha scene at the box theater. By pupils under the direction of Frank G. Sanford.

measure four or five inches so that the smaller may not be too tiny. C. G. D.

Primary

HIAWATHA THEATER BOX. It was surely a happy thought to introduce the Song of Hiawatha into our lower grades as a subject for study and story-telling, language and picture work. The haunting lines of this fascinating poem stay with one and suggest so many pictures.

A Hiawatha Theater Box, made according to the plans submitted herewith, will prove an interesting thing to furnish, and, while it remains in the schoolroom, a constant delight to the children. Properly thought out and arranged, this box should be a beautiful thing, both in color and composition.

Method of construction. Illustrated in Plate III. Make the front first of one-half-inch pine or cypress, nailing the parts of the frame from the back or fastening them with seven-eighth-inch screws. Make the bottom and ends from one pine board sixteen inches wide, seven-eighths of an inch thick. The bottom is to be thirty-four inches long, the ends eighteen inches high. If possible use one wide board, or else glue two boards together. Use long finishing nails in fastening the ends to the bottom.

Nail the front frame to the bottom and ends, the vertical six-inch pieces of the frame being placed in front. It will be seen that a space is left to slide in a screen or door. Make the back 36 × 18 × ½ inches of one board if possible, or jointed near the top of the box.

Cut out the moon hole — oh, wherever you think it will look best — and the cover-piece

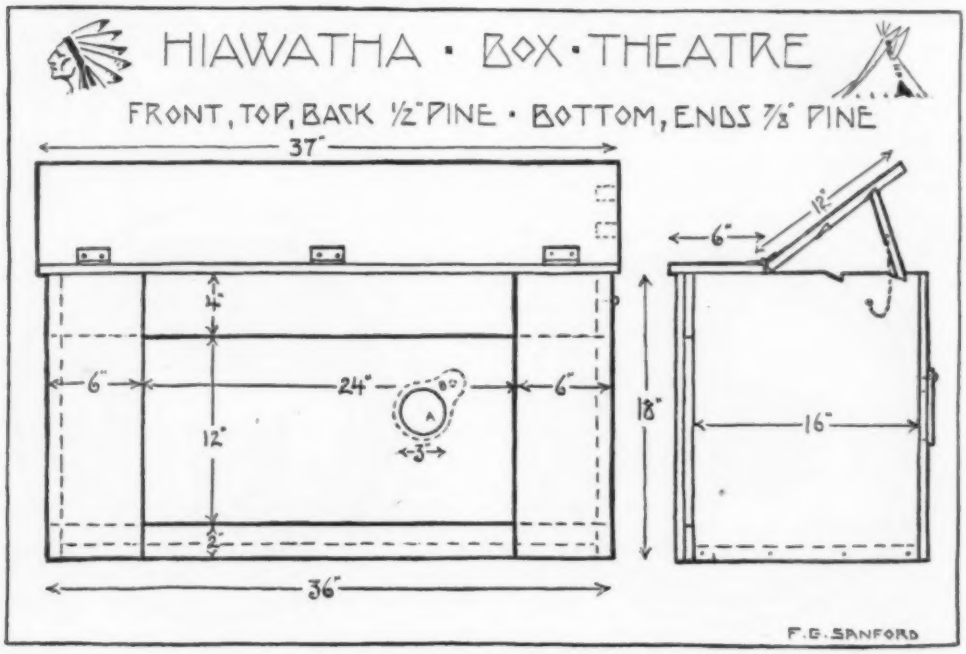


PLATE III. Back and end view showing the construction of the box theater.

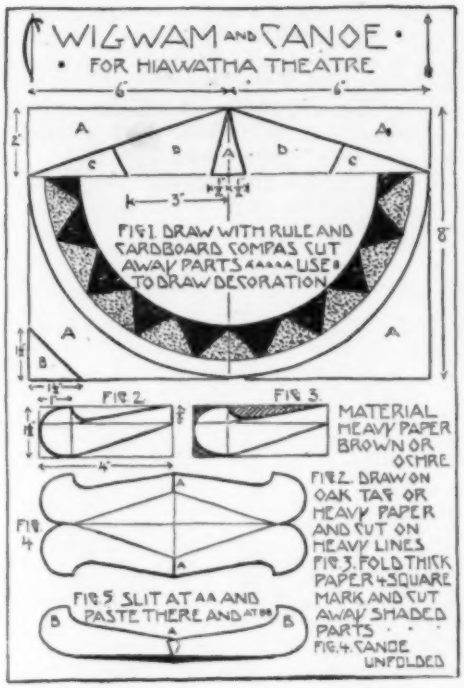

WIGWAM AND CANOE
FOR HIAWATHA THEATRE
6"
6"
A
B
C
D
3"
FIG 1. DRAW WITH RULE AND CARDBOARD COMPAS CUT AWAY PARTS AAAAA USE TO DRAW DECORATION
FIG 2.
FIG 3.
MATERIAL HEAVY PAPER BROWN OR OCHRE
FIG 4
FIG 2. DRAW ON OAK TAG OR HEAVY PAPER AND CUT ON HEAVY LINES
FIG 3. FOLD THICK PAPER 4 SQUARE MARK AND CUT AWAY SHADED PARTS
FIG 5 SLIT AT AA AND PASTE THERE AND AT BB
FIG. 4. CANOE UNFOLDED

PLATE IV. Primary children working thoughtfully are sure to achieve success in this project.

which goes over it made slightly larger (A and B) and with a projection for the screw which fastens it. This is placed on the back of the box.

Nail on the back. Make the top of two one-half-inch boards, the forward one six inches wide, the back one twelve inches wide. These are hinged and the slots cut for the supporting the prop before the top is nailed in place through the forward board.

These notches, with the fastening of the prop, and details of moon hole, and other construction are clearly shown in the drawing. Bore a good-sized auger hole in the bottom of the box, near the front, and fit a cork to it. This is for cleaning out the sand, etc.

Fit a three-eighth-inch board into the front to close the box when the janitor sweeps or when the young eyes cannot be kept from straying that way when they should be on lesson papers. It is well to stain the whole dull red, warm brown, or ochre. Paste a sheet of orange-yellow paper over the moon hole inside the box, and line the walls of the box with a good tone of blue wall paper or any kind of paper that is of sufficient width. The opening for the moon must be carefully cut from this.

Setting the Stage. Place blue or gray paper under a sheet of glass in the foreground. This for the big sea-water. In the background arrange pine or evergreen boughs set upright in boards. This for the dark and gloomy forest. Then cover the background and up over the edge of the glass with sand or fine gravel.

Now we are ready for the wigwam and canoe and must consult Plate IV.

I think that with the drawings and instructions on the plate, a few words here will be sufficient. The cardboard compass is simply a strip of firm cardboard, eight inches long with small holes punched at distances equal to the radius of the half-circle — in this case six inches apart. Place a pin through the radial point and a pencil-point through the other and swing in the curve. An old trick probably familiar to most.

After decorating and cutting out the wigwam, bend back the flaps DD, bring CC together, and pin with small brads. Glue or lay in three or four pieces of large basketry reed, or small wood twigs, or slivers — and the wigwam is erected.

Figure 2 shows the pattern for one quarter of the canoe.

A piece of brown or cream paper 3 × 8 inches is folded four square and the pattern marked and cut four square — when unfolded gives Fig. 4. Crease the bottom lines, slit at AA, and paste there and at the ends BB. And in the lower drawing we have the canoe complete (see Plate V).

For a really dramatic effect set the box in front of a window with the top and front closed and the

PLATE V. The decoration of the wigwam and canoe gives scope for individual taste.

moon shut off. Now when the class is ready, open the front. There to the left is the wigwam of Hiawatha; in the middle and right foreground

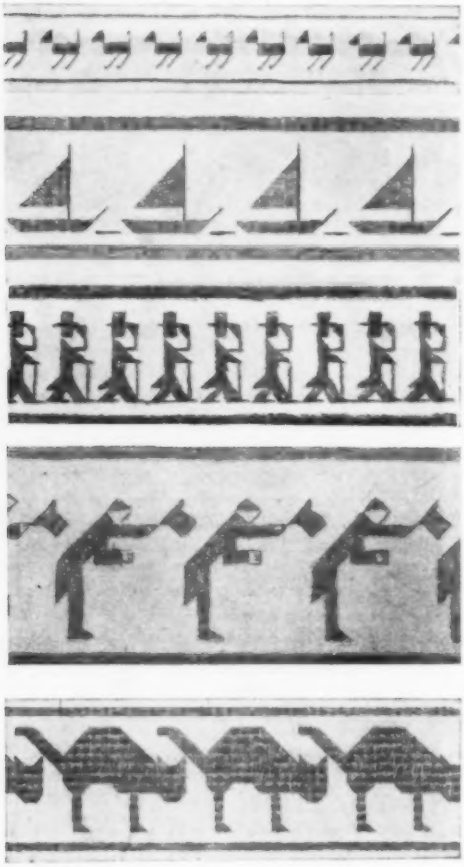


PLATE VI. Designs on squared paper. The hens by Helen Brown. The boats by John Masterton. The procession on a windy day by Edward Murray. The salute by Julius Cullen. The black cats by Charles Graves. Pupils under the direction of Miss Alice Bishop, New London, Conn.

the placid water, with the canoe drawn up on the sand; behind, the irregular outline of the massed pine boughs. Now let the crescent moon appear and grow into the full moon, casting its reflection down upon the lake. And if this doesn't please any normal second grade — I give it up!

By gradually raising the lid of the box, daylight suffuses this wilderness scene.

A more elaborate box can be constructed upon the same general plan. But instead of a board slide in front, a painted canvas curtain can be arranged. Instead of a wooden back, two plates of glass, the one painted for daylight, the other of night, may be arranged in grooves. A cloth screen placed under the lid diffuses the light to better advantage. Or the background may be arranged as a movable up-and-down screen to allow for a rising and setting moon.

On the other hand, to simplify, a cracker box may be easily arranged for the same scene where,

"By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine trees,
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water"

F. G. SANFORD,
State Normal School,
Oneonta, N. Y.

Grammar

"CUBIST" DESIGN. The use of squared paper both decoratively and pictorially has received a new impetus through the recent wave of interest in "Cubist" art. In Plate VI a few designs are reproduced from the work of children under the direction of Miss Alice Bishop, New London, Conn. Here is Miss Bishop's word about them:

We have had such a joyous time making these that I am sending you some. They are not so very wonderful, but we all thought the time well spent. I think it pays to have a little fun with the lesson sometimes.

ALICE BISHOP,
New London, Conn.

POTATO-BLOCK PRINTING. Some of the most charming work in printed designs, involving the use of color, has been produced by fourth and fifth grade children in Los Angeles, Cal., under the direction of Miss May Gearhart. Plate VII shows two of these designs, unfortunately without their color. Miss Gearhart now confines the use of this delectable medium to the fifth grade, thus securing an intensity of interest in its use hitherto unattainable. The children feel it a great honor to know that only in their grade is the potato-block used. Potatoes are, of course, easily cut and may be used indefinitely by keeping them moist.

CIRCUMPOLAR UNITS. Plate VIII gives two more designs produced with the circle and the straight line as motives. In borders of this sort children are required to think first of harmony and rhythm rather than of individual units, and the results are more frequently decorative than when the units are less abstract. The ap-

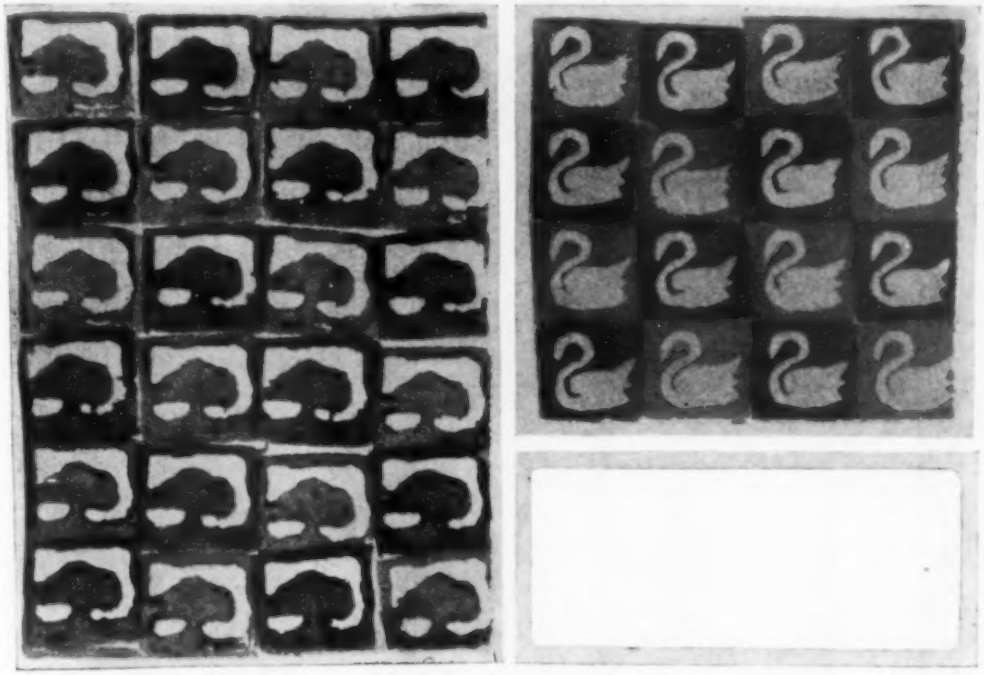


PLATE VII. Examples of potato-block printing from Los Angeles, Cal., under the direction of Miss May Gearhart. The potato is easily cut and will be serviceable for several days if kept in water.

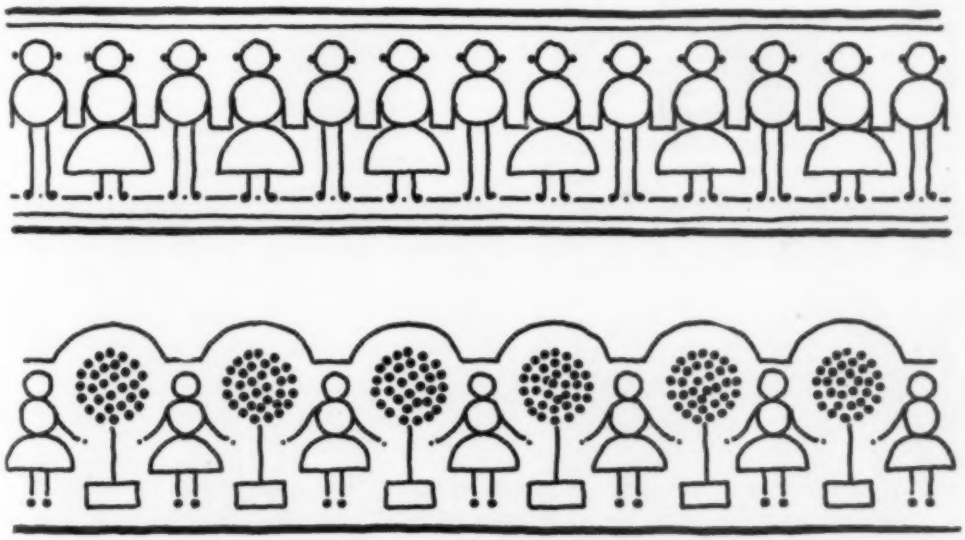


PLATE VIII. Two more circumpolar designs such as grammar school children can make. The upper border has as its motif the class song; the lower, the graduation speakers.

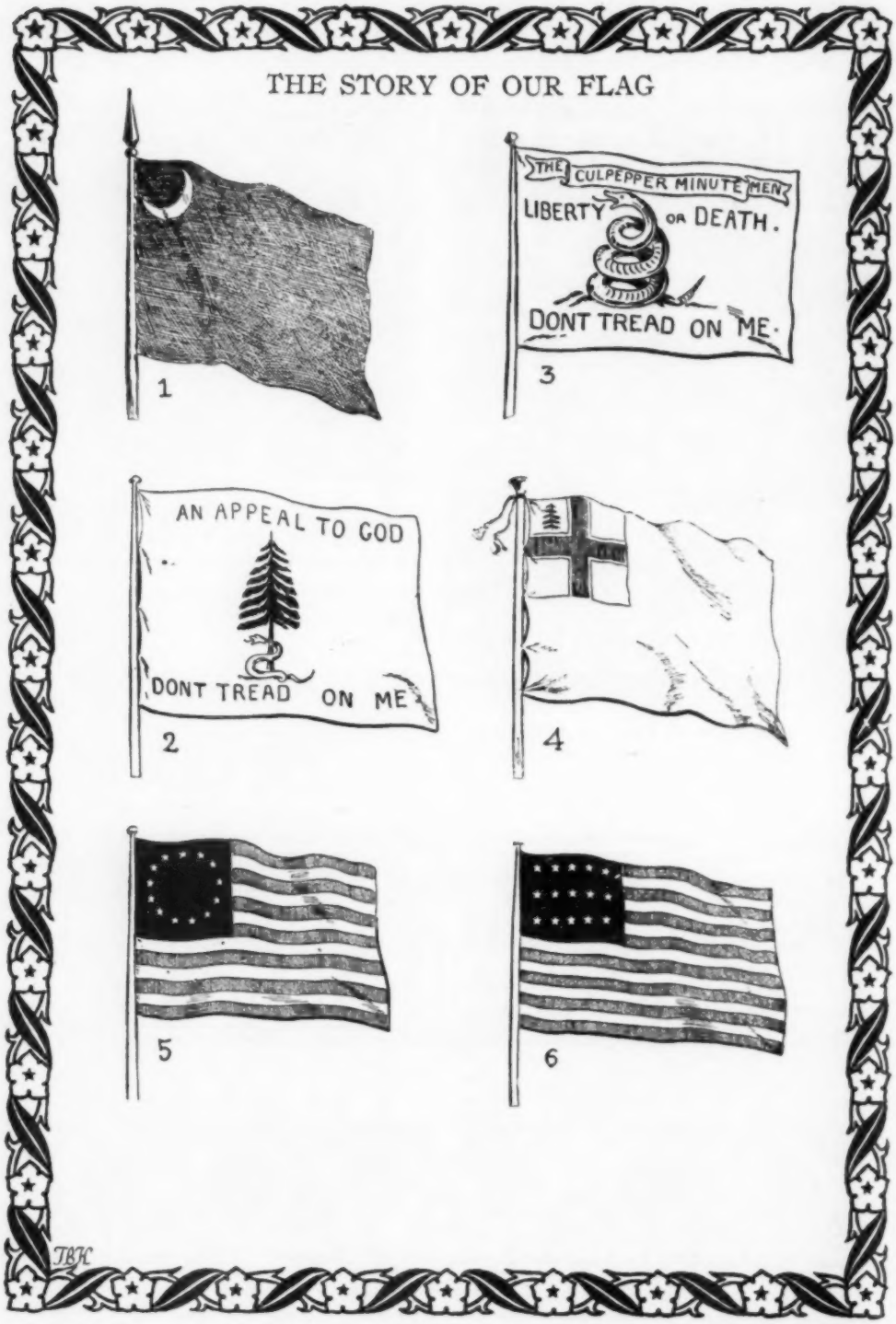


PLATE IX. FIG. 1. The first South Carolina flag. Blue with a white crescent 1775. FIG. 2. Paul Jones' first flag, the pine tree flag of the navy — 1775. FIG. 3. A "Minute Men's" flag or rattlesnake flag — 1776. FIG. 4. The Bunker Hill flag carried by the Americans June 17, 1775. FIG. 5. "The first stars and stripes," made by Betsy Ross. Adopted by Congress, 1777. FIG. 6. The American flag during the war of 1812.

PLATE X. House in Arch Street, Philadelphia, where the first flag was made by Betsy Ross.

proach to design by means of units derived from plant forms is encumbered with pictorial ideas which usually hinder progress and make success difficult.

FLAG DAY PAPERS. Flag Day is the 14th of June. Each year it is receiving greater emphasis, and well it may.

The teacher could hardly find anywhere more thorough preparation for the day than in "The Stars and Stripes," by Peleg J. Harrison; but suggestions may be gathered from many other sources. An interesting leaflet, "The History of the Flag," may be had for a stamp from Mr. Edward H. H. Bartlett of Arlington, Mass., known locally as "The Guardian of the Flag." Chase & Sanborn, the tea and coffee importers, published a few years ago an illustrated booklet on the history of the American flag; possibly copies of that are still obtainable.

A valuable patriotic souvenir, "The Stars and Stripes," by Allen F. Wood, principal of the Fifth Street Grammar School, New Bedford, Mass., was issued in 1901 by the school committee for free distribution. A stamp and a courteous letter to Mr. Wood might possibly bring a copy of the second edition.

PLATE XI. The American eagle with supporting sprays of laurel. A design by T. B. Hapgood, Boston, Mass.

The illustrations in Plate IX are taken from an old number of the *New England Magazine*, which contained an admirable article on "The Story of Our Flag," by Richard H. Titherington. Plate X, showing the house in Arch Street, Philadelphia, where the first flag was made by Betsy Ross, is also taken from the *New England Magazine*. The field of our flag now bears forty-eight stars, arranged in rows, eight stars counted horizontally and six stars counted vertically. The border around Plate IX and also the handsome decoration of Plate XI are the work of Mr.

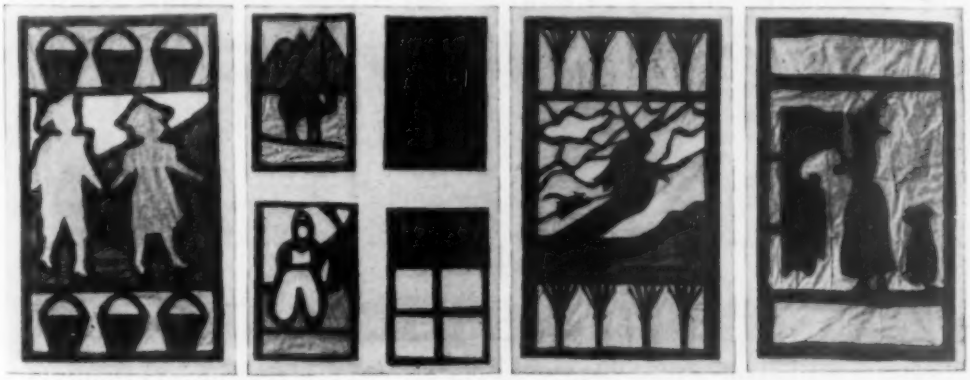
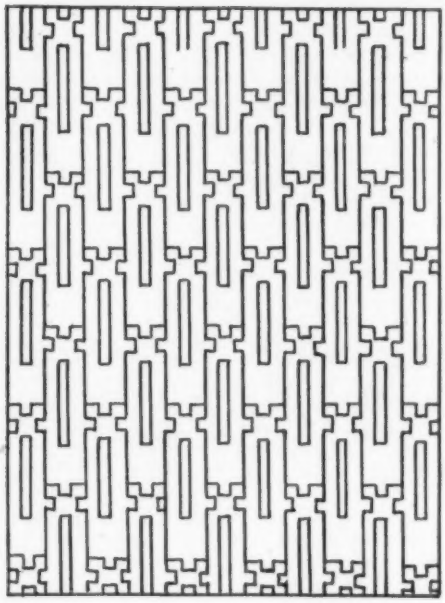
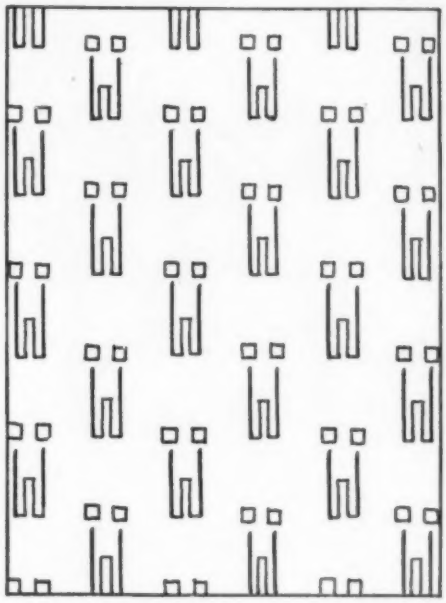
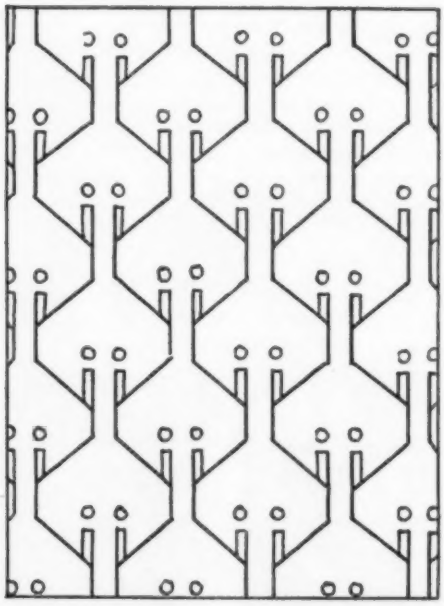


PLATE XII. Transparencies by grammar-grade children, South Bend, Ind.







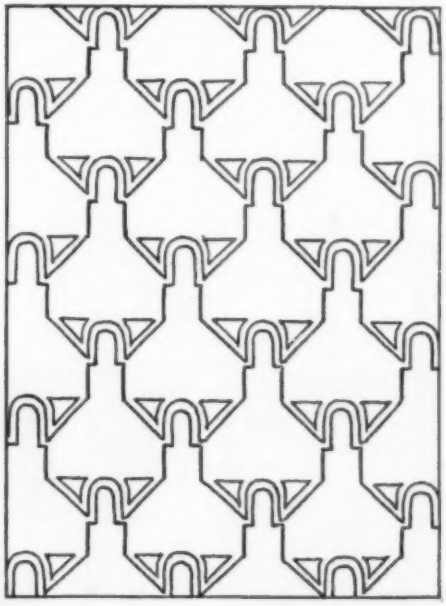


PLATE XIII

Four Surface Patterns. Suitable for End Papers and other printed fabrics.
By Max Hagendorn.

Copyrighted, 1912 THE SCHOOL ARTS PUBLISHING CO., BOSTON, MASS. All rights reserved

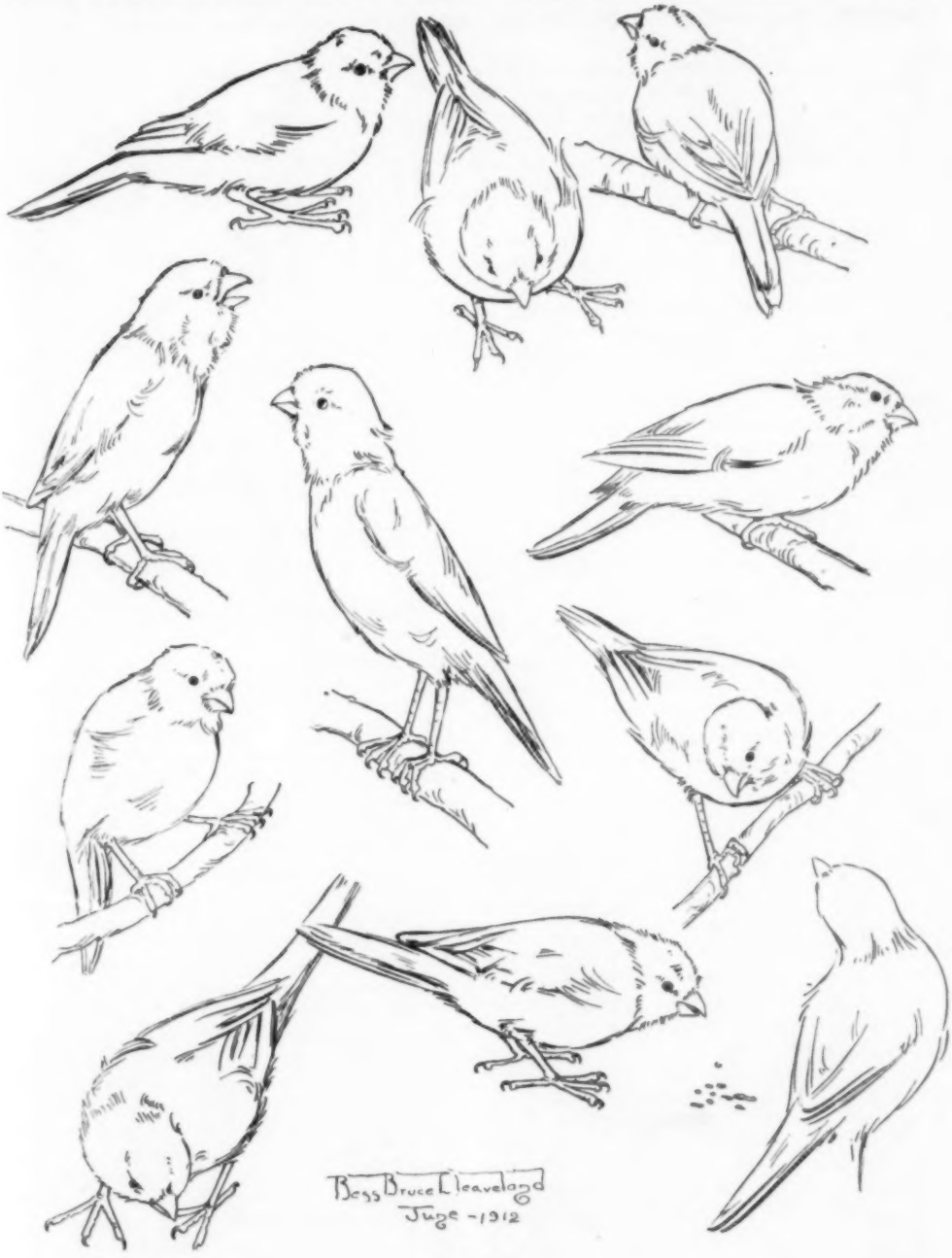


PLATE XIV

SHEET 5. **CANARIES.** The canary bird is a member of the finch family. Finches and sparrows are closely related. The finches usually have larger wings than sparrows, but both have the short, stout beaks of the seed-eaters.

Copyrighted by THE SCHOOL ARTS PUBLISHING CO., BOSTON, MASS.

T. B. Hapgood, one of the most celebrated of the Boston designers. These are taken from the certificate of the Mountain Laurel League of America, an organization whose aim is the adoption of the mountain laurel as our national flower.[1]

TRANSPARENCIES. While the stained glass window is a little ambitious for grammar school children to undertake, except under the most favorable circumstances, the making of transparencies of colored tissue-paper and cardboard furnishes a fascinating project for the close of the year, for it involves the use of all that the pupil has learned and requires all the skill at his command. The transparencies shown in Plate XII were made by grammar school children under the direction of Miss Edith Phelps, South Bend, Ind. It is a pity they could n't have been reproduced in color.[2]

END PAPER DESIGNS. For finishing the last booklet of the year handsomely, end papers are indispensable. They may be drawn simply or printed from engraved stamps. They may reflect the character of the book or be purely abstract if the character of the book is too varied to be suggested in a single symbolical unit. Plate XIII gives four designs for drawn end papers by Max Hagendorn, a professional designer trained in Germany.

A BIRD GAME. One of the greatest delights of my youth was the making of games which could be played like "Authors." We made games that we called "Fruto," "Flora," and "Avis," all following the same general plan. Each game consisted of ten "books"; each book was composed of four cards; each card contained a picture in color, with its own title prominent and the other three titles, composing the book, in smaller lettering. Here is our outline for "Avis." It is not strictly scientific and a bird expert could undoubtedly improve upon it, but we boys got no end of fun in making the cards uniform in size and shape with the design on each drawn in outline and hand-colored. Plate XIV, drawings of the canary by Bess Bruce Cleaveland, will serve as a good model for the technique of bird outlines.

Woodpeckers =	Hairy Downy Flicker Red Head	*Thrushes* =	Robin Hermit Viery Wood
Sparrows =	English Song Fox Chippy	*Warblers* =	Red Start Myrtle Oven Bird Yellow
Owls =	Gt. Hood Snowy Barn Screech	*Finches* =	Purple Grosbeak Cardinal Chewink
Hawks =	Sparrow Pyene Sharp Shined Fish	*Blackbirds* =	Grakle Red Wing Bobolink Cowbird
Fly-Catchers =	Pewee Phoebe Crested Kingbird	*Swallows* =	Tree Barn Cliff Purple Martin

H. T. B.

High School

PERSPECTIVE RENDERING FROM WORKING-DRAWINGS

Much stress has been laid in previous outlines appearing in this column and in other courses of drawing upon the importance of freehand perspective renderings from working-drawings. Ability to sketch intelligently the probable appearance of a proposed article is of the greatest value, developing simultaneously understanding of perspective principles and skill in freehand use of the pencil. While the value of this work is here distinctly recognized and its practice urged, another phase or method of perspective rendering may also be tried for more complicated articles with good results.

Those who have worked in architects' or decorators' offices or seen others at work are no doubt familiar with the method of fixing the vanishing points at either end of the horizon line, as laid out on a large board, by means of two tacks or pins firmly driven into the board at the proper places. A long T square or straight edge having the farther end of its ruling edge resting against one of these pins can be moved into any position necessary to draw a required vanishing line. It has to be shifted, of course, to the right or left side of the board to accommodate the direction of the vanishing lines. Vertical lines of any object must remain vertical in perspective. Oblique and curved lines in perspective may be rendered by enclosing them in rectangles. By giving these rectangles their proper form and

[1] Mrs. Frank Ambler Patterson of Colonia, N. J., is the secretary of this organization. One of the certificates, printed in two colors, will be sent to any person becoming a member of the League by paying the membership fee of one dollar.

[2] The publishers are happy to announce that arrangements have been perfected for a larger use of color in the SCHOOL ARTS MAGAZINE next year.

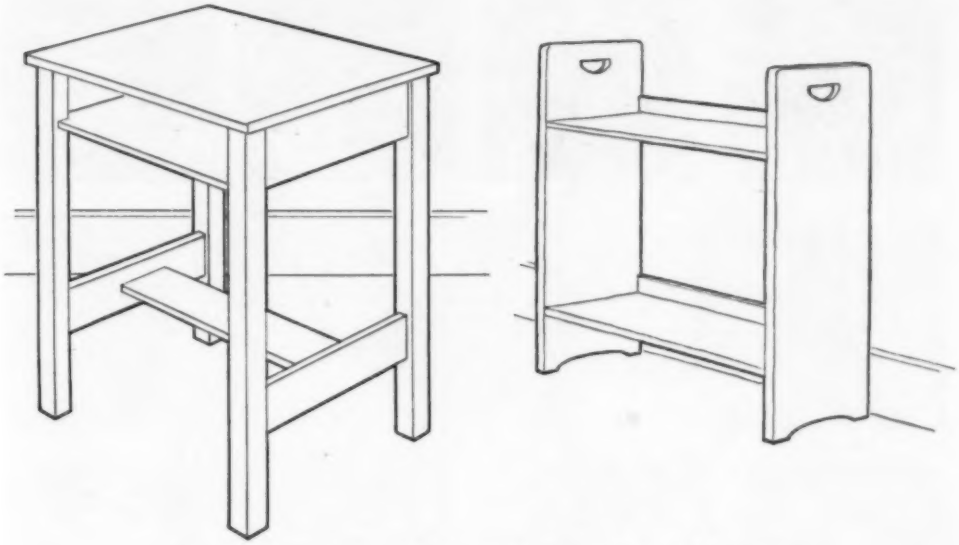


PLATE XV. Perspective rendering in outline from working drawings of furniture.

position in the perspective drawing the irregular lines or forms may be very closely plotted.

It should be made very clear to a class attempting the use of horizon line and vanishing points that the size of a drawing in comparison with the space between the vanishing points cannot and must not be more than one quarter. A larger size than this is apt to cause unpleasant distortions.

It is not the purpose of this article to describe or advise for freehand high school classes all the means employed by architectural draughtsmen for elaborate perspectives. Elaborate methods of measurements, for example, are not advisable here, where simpler means and approximate results will serve as well. The following, for example, will be found a helpful method in determining the amount of foreshortening of the side of an object in perspective. An ordinary footrule may be held by the pupil in a horizontal position, but retreating at the same angle as the side of the object to be drawn. The apparent perspective length of the ruler in this position may be tested by pencil measurement and a comparison made with the ruler when seen full length. The proportion of diminution thus observed may be applied to all lines retreating at a similar angle in the perspective drawing with very satisfactory results. Vertical proportions are not subject to the distortions of retreating horizontal distances. Although a distant vertical line appears shorter than a near one its parts retain their correct relative proportions. Several methods of finishing a perspective rendering of this kind present themselves. The result lines may be gone over freehand, if desired, or rendered with

PLATE XVI. A perspective rendering in wash from a working drawing of a bookrack.

a straight edge if a more accurate effect is desired. Flat tones of water-color, either varied or in mono-

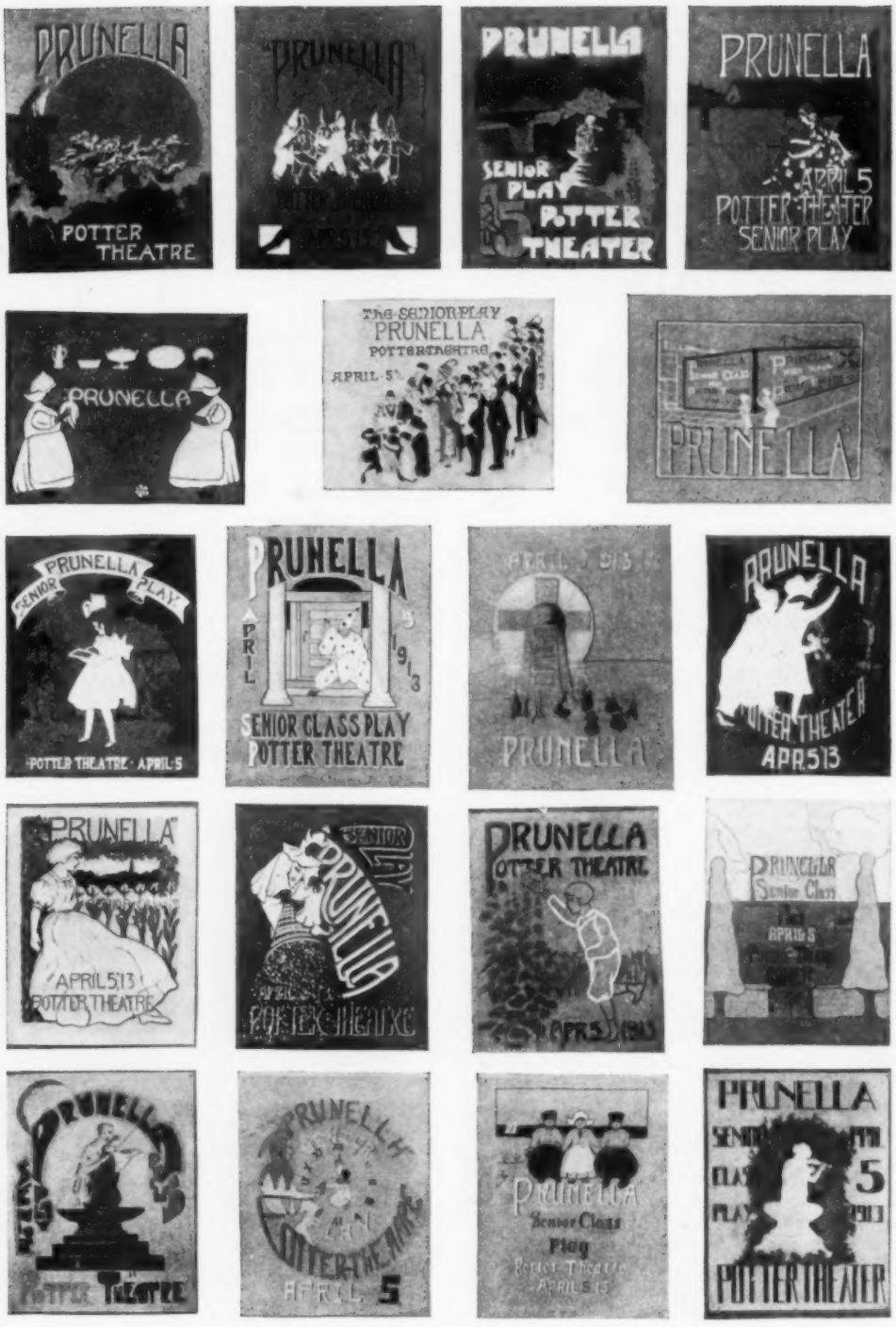



PLATE XVII. The individuality of the pupil is evidently highly respected by Miss Hunt, supervisor of drawing, Santa Barbara, Cal., under whose direction these posters were made by high school pupils.

PLATE XVIII. The variety in design and technique which is possible to high school students when a sufficient motif for productive effort is active is one of the hopeful features of up-to-date art instruction.

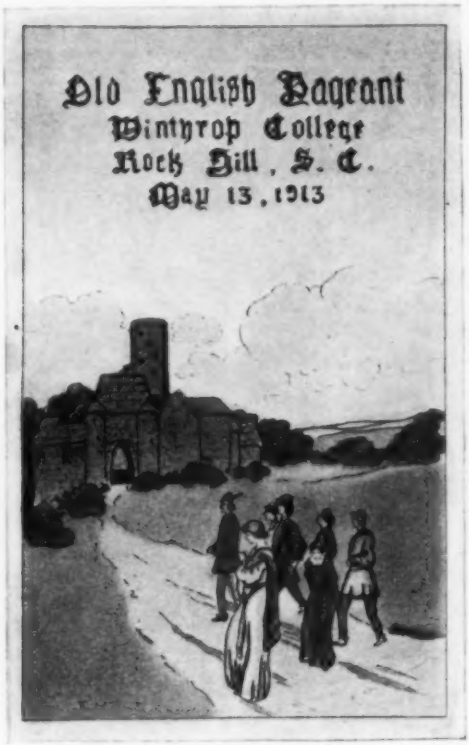


PLATE XIX. Who would n't come to a pageant if invited by a personally addressed card as attractive as one of these?

chrome, offer pleasing effects beside the more usual pencil or pen-and-ink results.

HAROLD H. BROWN,
School of Education, University of Chicago.

Copyright reserved.

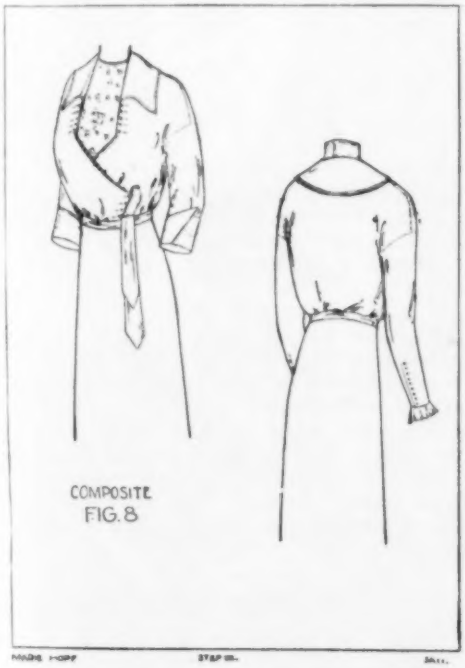
Miscellaneous

POSTERS. Admirable projects for high school students, during the last month of the school year, are to be found in posters for the various events to which the public is invited. Plate XVII is sufficient proof — if proof were needed — of the scope offered by the poster for originality and skill. The nineteen posters displayed in Plate XVII were made by the art department of the high school, Santa Barbara, Cal., under the direction of Miss Hazel Arvilla Hunt, the supervisor of drawing.

THE SCHOOL PAPER. Plate XVIII gives a few of the many illustrations of admirable work for a school publication of which well-instructed high school pupils are capable. These illustrations came from Somerville, Mass., where the work is under the direction of Mr. Harry L. Jones.

POSTCARDS. The announcement of school functions by means of postcards is perhaps even more effective in securing attention than the use of posters. Plate XIX contains four postcards designed by the pupils of Winthrop College, Rock Hill, S. C., under the direction of Miss Maud M. Isles. These cards were designed, drawn, and colored by the students, and reproduced by the Albertype Company of New York, an edition of six thousand being required. It is only fair to say that this work was done by students averaging seventeen years of age. The college receives students from the tenth grade of the public schools.

PHOTOGRAPHS FROM NATURE. Pupils should be urged to use their cameras during the summer vacation in collecting material for use next winter in pictorial drawing and composition. They should be encouraged to save duplicate prints from every plate they make; for all of them, even the "failures," will be found useful for clipping into shape and mounting, for use



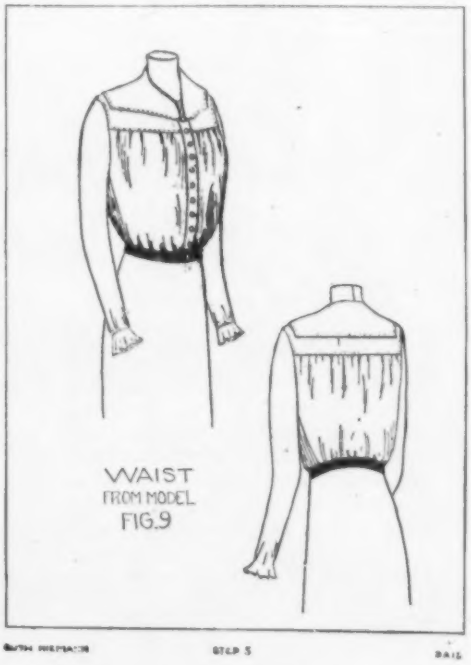


PLATE XX. Two sheets drawn in pencil by pupils taking the costume design course under Miss Florence A. Newcomb, Washington Irving High School, New York City.

in the study of composition, and as suggestions for decorative treatment. One of the fall numbers of the SCHOOL ARTS MAGAZINE will contain an

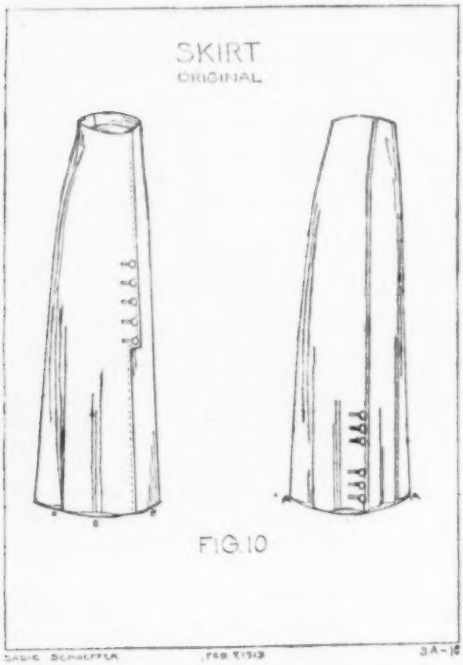


PLATE XXI. In such sketches as these nothing is left to chance. Every line and dot has a definite meaning

illustrated article by Mr. Bailey on the utilization of such material.

Shop and Home

COSTUME ILLUSTRATION

SECOND INSTALMENT

FROM the beginning exercises should have the element of originality, to keep alive the creative faculties and to develop judgment; also, to help the pupil to become independent as soon as possible.

With the next problem the method of all future work is suggested — namely, a definite idea of the purpose of each exercise, the use of reference material as a basis for originality, and the importance of being guided by the principles of design.

EXERCISE 3, FIG. 8.

Pattern illustration. Composite or original waist. Look through reference material and select a style for the body of a waist. Next, take sleeves from another waist, keeping in mind the lines of the bodice in order that there may be harmony of line and form. Choose a collar and belt from other illustrations to make a consistent whole. Then construct two three-quarter lay forms (front and back), cutting the figure off at the hip line, and, using the selected references, draw the waist. Note carefully the conventions, that is, the method of expressing the appearance of the waist on the lay form; or, how the form is suggested by shading, how the folds and creases are indicated, and how the sleeves and collar are attached to the waist.

Technic. The outline should be firm and the shading lines distinct and clear.

In copying from reference material the object is not to make an exact reproduction, but to learn terms of expression. Therefore, do not look at the original while drawing, but, after examining the quality and direction of the lines and making a mental note, draw freely, for freedom and understanding are necessary to good technic.

EXERCISE 4, FIG. 9.

Waist illustration from a model. Construct carefully front and back views of three-quarter lay form, remembering that a well-proportioned form is the first essential. Choose a waist from those being worn in the room, then find reference material illustrating similarly made waists, sleeves, and collars. From these draw the waist.

Purpose. To learn the technical interpretation of the garment which, on the figure, has many accidental folds and creases, but which in the illustration must become conventionalized through its medium of expression.

EXERCISE 5. FIG. 10.

Composite or original skirt. Build up a skirt form, using lay form construction and reference material for the direction of the outline and curves at the bottom. Select the details as in Exercise 3. The general outline of the bottom of the skirt conforms to an ellipse and the long lines of shading, which indicate the depressions, start from the upward curves at the bottom. See *a* and *b*, Fig. 10.

Supplementary exercises or home work. Draw five pattern illustrations of waists and skirts from models.

Purpose. To attain facility in interpretation.

FLORENCE A. NEWCOMB,
Washington Irving High School, New York City.

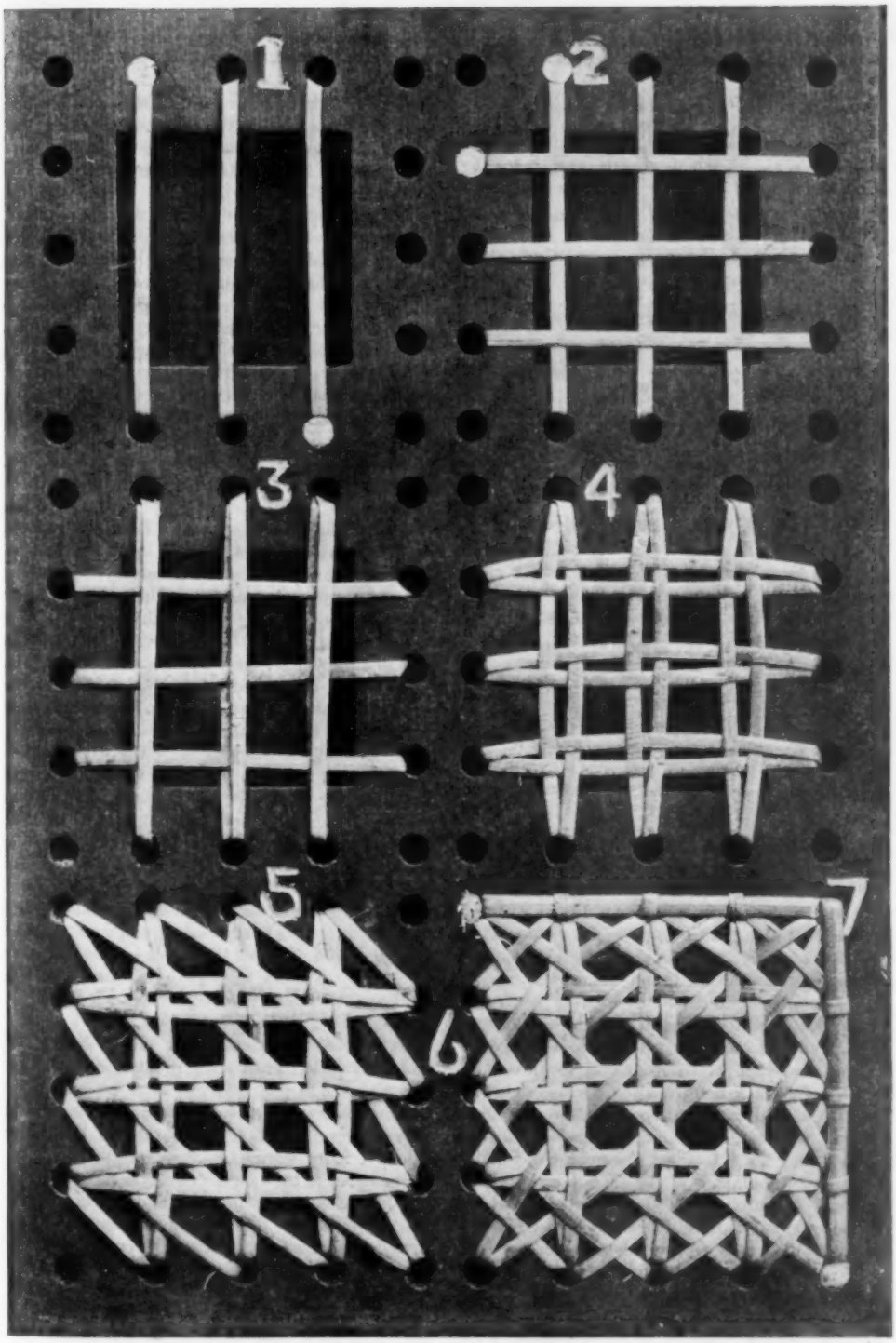


PLATE XXII. The seven steps in making a cane seat. (1) Vertical. (2) Horizontal, over 1. (3) Vertical, over 1 and 2. (4) Horizontal, woven over 3 and under 1 back of 2. (5) Diagonal, under the horizontal and over the vertical pairs. (6) Diagonal, over the horizontal and under the vertical pairs. (7) Binding over the holes in the frame.

CANE SEATING

This form of hand work proves attractive to children in some neighborhoods and helps to join home and school interests. As a knife and scratch-awl, with possibly a bit, brace, and countersink are the only tools needed, the work may be carried on in the schoolroom, or as an individual project in the manual training room. It is better

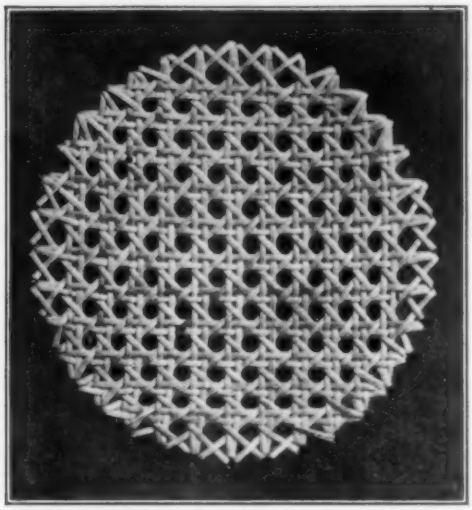


Plate XXIII. A completed seat of cane illustrating Mr. Lane's article.

to re-seat an old chair than to spend time on a practice frame.

Cane is the outer bark of trailing palms, known as rattans, found in the East Indies, Malay Peninsula, China, India, and Ceylon, where they sometimes reach three hundred feet in length, although an inch or less in diameter. For export, the vines are cut into lengths of from twelve to twenty feet. Rattan is used for whips, basketry reeds, reed furniture, etc. The cane as prepared for use varies in width from one to three sixteenths of an inch and from the narrowest to the widest is named carriage, super fine, fine fine, fine, narrow medium, medium, common, narrow binding, and No. 1 binding. Sample cards of the sizes may be obtained of the manufacturers and cane may be purchased of them, dealers in school and basketry supplies, or of furniture dealers. Cane is put up in bunches of one thousand linear feet and costs about seventy-five cents a bunch. Binding comes in smaller bunches.

If not already done, round the inner edge of the frame with a spoke-shave, or file smooth with sandpaper, and with a bit brace and countersink slightly round the inner edge of the holes by tipping the brace toward the center of the chair and giving one turn for each hole. In some chairs there are no holes; the cane, woven in a loom like cloth, is held by glue and a narrow strip of wood in a groove in the frame of the chair. In this case it will be necessary to space off holes with the dividers, beginning at the center of the front and spacing to the back corners, and from the center of the back to the corners. The bit used to bore the holes should be from three sixteenths to one quarter of an inch and the holes should be just outside the strip which held the cane. The size of the cane determines the distance between the holes, carriage requiring holes about three eighths of an inch apart, fine fine, three eighths to one half, fine, one-half to five eighths, narrow medium, five eighths to three fourths, and common, seven eighths. The medium canes are the ones most used. Four or five pegs of soft wood about two inches long, whittled on one end to fit the holes, are necessary to hold the cane in place while working. The cane should be dampened by drawing it through water.

Plate XXII shows the seven series of strands in the order in which they are put in. On a chair, the work should be started by putting one end of the cane down about three inches in the middle hole at the back of the chair and fastening it with a peg. Starting at the peg, draw the whole length of the cane through between the thumb and finger to see that it is not twisted, put the end down in the middle hole in front, up in the next to the right of the center, across the chair to the back — and down in the first hole to the right of the center, up in the next, and so on to the right side of the chair. By using one hand above and one below the seat, the end of the cane may be kept from twisting and the whole length be strung in rapidly. Tighten by pulling the cane down and holding it with one hand until it is pulled up tight through the next hole, use a peg to hold it, then start at the center and work to the left. The ends may be left protruding about three inches on the under side and fastened after all are in by passing each end three times around a strand crossing from one hole to another on the under side. A more workmanlike way is to join most of the canes in the holes. This is done by cutting off the old cane one inch beyond the hole, after it has crossed the seat, turning the end under to the edge of the hole, putting the end of the new strand down in the next hole and up in the one in which the strands are to be joined, turning back an inch, forming a loop into which the other loop is hooked and the cane pulled tight. The ends are thus held tight under the strands and

against the sides of the hole so that they cannot slip. Ends of cane left from one series may be used in the succeeding ones, without cutting off, but should not be carried over more than four holes on the under side. The smooth side of the cane should always show on the top and on the under side of the frame and the cane should be twisted as little as possible in the holes. The vertical and horizontal pairs, 1–3 and 2–4, should be equidistant and parallel. In chairs with irregular-shaped frames, it is often necessary to skip one or more holes to effect this. The diagonals should be as straight as possible, which makes it necessary sometimes to put two diagonals in one hole, as shown in the corners of 5 and 6, Plate XXII, and in three holes in each quarter of the round seat, shown in Plate XXIII, which is complete except the binding. As the cane cannot go down and up in the same hole, it is sometimes necessary to skip the place for one diagonal and put that one in as you come back. The binding is fastened down by bringing a cane up through a hole on the outside of the binding over the binding, down on the other side in the same hole, up in the next, and so on. Sometimes every other hole is skipped, except on the front, which receives the most wear, and for this same reason it is best not to join the cane on the front. The binding may be wet, and bent around the corners, or, on square corners, it may be joined, as at 7, Plate XXII, by putting both binders down in the corner hole and fastening with a peg driven down flush with the seat which is covered with the second binder.

FRANK P. LANE,
Hill Institute,
Northampton, Mass.

JUST HOW TO DO IT

Tree Drawing

By George W. Eggers

I will sing of the bounty of the big trees,
They are the green tents of the Almighty.
He hath set them up for comfort and for shelter.
Their leaves drink in the sunlight and the air,
They talk softly together when the breeze bloweth,
Their shadow in the noonday is full of coolness.
— Van Dyke.

II. TREES IN LIGHT AND SHADE

WE have left the topic of *modeling* trees to this late stage in this essay for a very definite reason. When students begin to model trees, four out of five of them overdo the matter. Trees in nature, even when showing a great number of values, are close or condensed in their value-range as compared with the value-range of the whole view; and painters, even when showing quite a value contrast in a tree, appear first to conceive the tree as a whole — as a "one" — this means oneness in value, oneness in color, oneness in rhythm.

The depth of a tree, as we have seen, may be almost immaterial when compared with the depth of the landscape. On the other hand, the tree is a solid, and as such will often show light and shadow. But — the tree is of approximately one color and one value, as compared with all the other things in the landscape — the white clouds, the blue sky, the yellow fields. When we make either part of our tree too light or too dark for the other part of it (and consequently for all the rest of the landscape), we have destroyed its all-important "oneness" — the quality that is apparent to the least learned.

A study of great landscapes (among them the landscape backgrounds of old Italian figure-pieces) is a delightful experience. It will show many interesting things. Among them:

1. Many (perhaps *most*) trees are painted in *one value.*

2. Some of them have their *lights painted upon them* in little isolated touches, in a value just a little lighter than the silhouette.

3. Some have the *original dark silhouette almost hidden by the lighter tone,* which nearly covers it, but allows the silhouette to remain for the deep shadows such as occur under the branches.

4. Some have *a dark silhouette into which the light-value was painted while the darker was still wet;* this gives here and there some slight intermediate value steps — the only "modeling" on the tree. (Study Corot's "Dance of the Nymphs.")

5. Very *few seem to have the darks added last.*

6. *All are painted in short value-ranges.*

The Largest Value-Fact

We have noted that its general tendency or movement is the largest characteristic to be observed in the form of a tree. Likewise the color-movement or color-gradation is the largest color-fact about the tree.

If we think of the tree in other than flat silhouette it may first be conceived in two values. *One way to view these* is to regard them as melting more or less imperceptibly into each other. In characterizing the tree in this way it is of course only necessary to note just where the darkest part occurs and where the lightest, and to arrange our gradation accordingly.

A second way to view a tree in two values is to think of (1) *the silhouette* as representing the darker tone of the tree, *in which light spots occur* where the sunlight falls upon protruding leaf-masses; or, (2) *the silhouette* as representing the lighter tone of the tree *in which dark spots occur,* these being the deep holes or "bays" among the leaves which the light fails to reach.

When interpreting the tree in the second way (that is, thinking of the lights or the darks as definite spots within the silhouette) these spots must be carefully studied in placing, in shape, and in size. They have foliage contours just as much as the tree's actual outline has, they present the same problems of movement, proportion, and quality of edge that the outline does, and they are

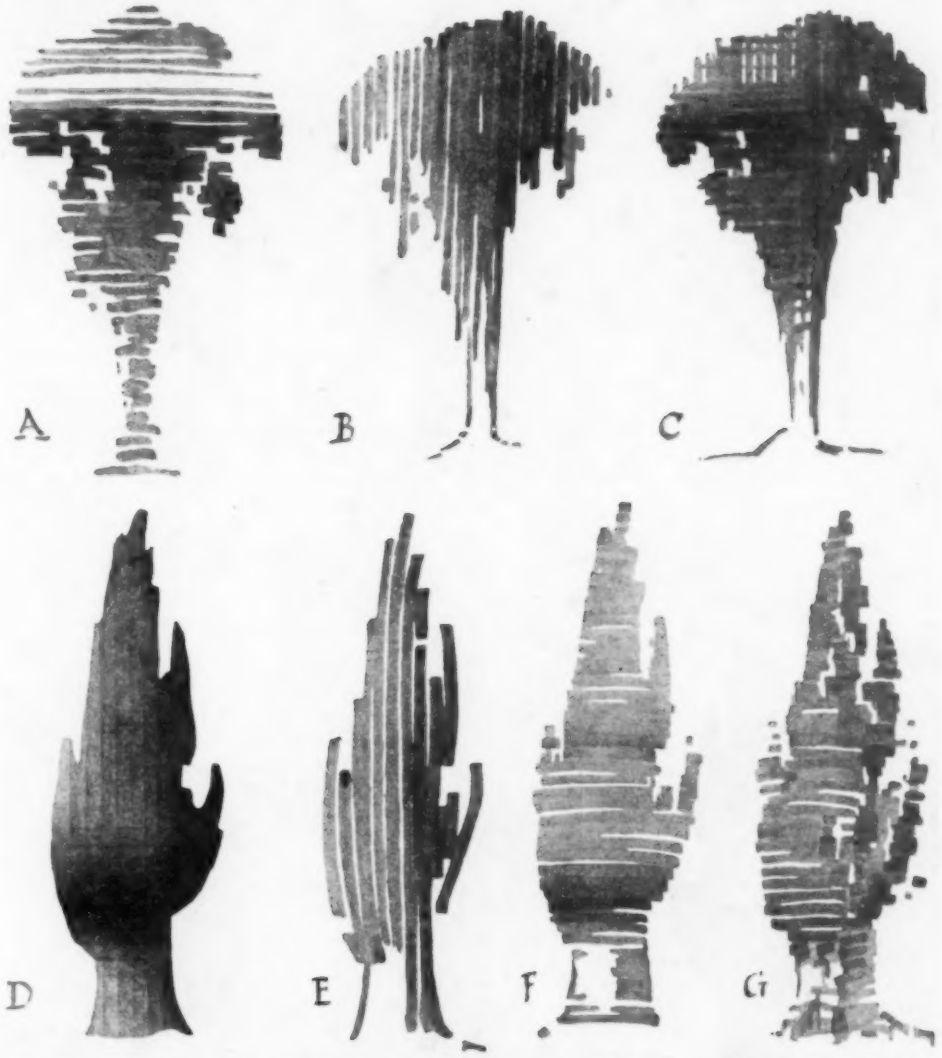


PLATE IX. *What to see first* in modeling an Elm or a Poplar. There is usually a light from above which gives a vertical gradation of tone (A and F). There may also be a light from right or left which gives a horizontal gradation (B and E). C and G show how much suggestion of the tree's real form is given even if we treat these gradations quite abstractly, combining in one drawing both the gradations we have observed. D is simply a mechanical statement of the same fact. (You see, it consists simply of two little value scales crossing each other, but cut out in the shape of the tree.) Note that while the gradations have a tendency to be mechanical in these sketches, quite a suggestion of foliage is produced by having the regularity of the gradation slightly broken here and there. Of course, this is not done in D, which thus gives opportunity for comparison. Compare the detail of the Rousseau landscape at Plate VIII, C, with these.

intimately "wound up" in the rhythm of the outline. Before you begin to tone them in *you must master the system of arrangement which they follow*: (1) Do the spots form any kind of chain or rhythmic movement up the tree mass? (2) Are the large ones above or are they below? (3) Are they all similar in shape — is there a rhythmic change of shape in them from below upward? (4) How do they relate to the openings among the branches — do these openings occur in the darks or in the lights? Likewise *you must master the value and color system of them*: (1) Are they all of

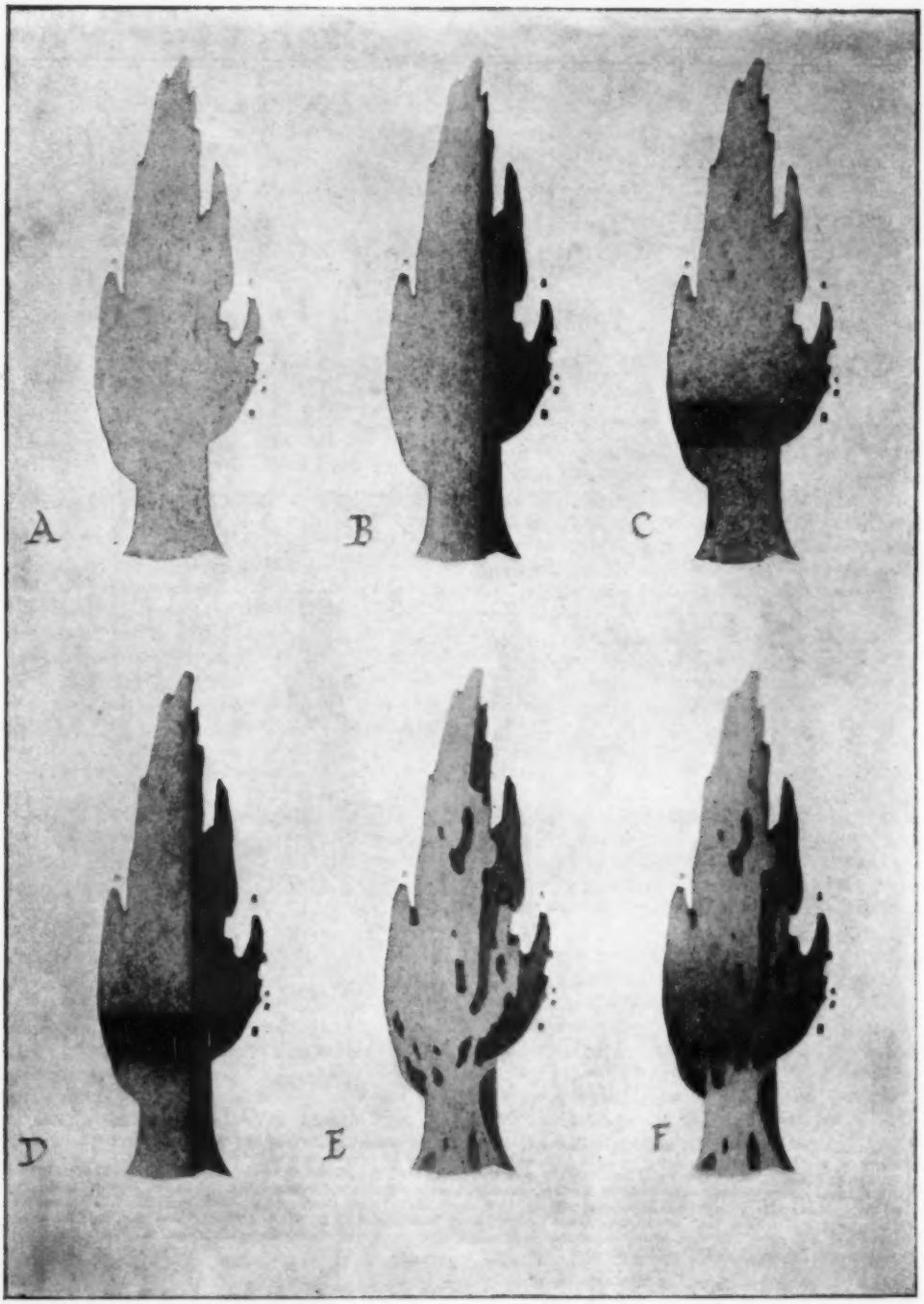


PLATE X. Where you separate your lights and darks by actual contour forms, you have to think exactly as before. (A) flat silhouette. (B) Where the dark is located in the horizontal axis. (C) The dark on the vertical axis. (D) The two thrown together. (E) The tree in two tones with contour forms. (F) The same, but each tone now treated as a gradation. How much more naturalistic this last step does make our tree. Note that the gradation is very slight. The process here used is stenciling — oil color on Japanese vellum.

the same value? (2) Are the darker ones (if any) above or are they below? (3) How do they vary in color? The whole series of observations, recorded at such length in this paragraph, is the work of only a moment's study. Master it before you draw. Each drawing will then strengthen your acquaintance with nature as well as with technique — and who shall say which is the more important in the schools? Finally, the shapes of light and shadow upon this fundamental silhouette may have uniform *quality of edge* (just as our whole tree may be); on the other hand, if it is appropriate to the message to be conveyed, considerable variation of edge may appear in the rendering of these shapes. Sometimes nature herself shows one aspect and sometimes another.

Leaves. There is an Arab proverb to the effect that, "He who tells all that he knows, usually tells more than he knows." If you paint every visible leaf upon the tree you are almost certain to tell more than is true. The tree does not present all its visible leaves to the eye with equal insistence. If, however, you become so accomplished in rendering the more important facts about the tree that you can give attention to the leaves, remember that the leaves constitute simply a further refinement of edge, of color, of value, of pattern in the whole. If everything else in your drawing is right, you may possibly, if you use proper restraint, suggest a bit of the texture of the mass — but *paint it as you see it rather than as you know it.* The accidental variation in the depth of your shading of the silhouette is often sufficient to suggest the accidental variation of light and dark in the tree itself. See Plate IX and Plate XI.

After all, *the best you can do is to interpret the tree.* Tennyson gives us a surpassing picture of trees, chiefly by means of two words, in the lines — "the moan of doves in immemorial elms and murmur of innumerable bees." He knew his trees — knew the mood they gave him, and selected words which exactly conveyed that mood. Your business is to understand and summarize the tree in its relation to you. You need not draw all that you see. But remember that *it is not the work of your eye to choose what things shall be drawn and what things omitted.* This is the work of your mind. If your mind steps in here and unravels the apparent complexity of form, of color, of value, of detail — shows you the system or the scheme of relations of each — your eye will thus have its work mapped out for it, and your drawing may have, in its due proportion, some of the qualities of great work — namely, clear understanding and accurate seeing. A systematic way of working, then, will enable the mechanical side of your task to do itself, so to speak, and thus set your imagination free to play through and inspire it with the finest that is in you.

In studying trees, two points of view are entitled to consideration. One is *the scientific attitude* — that which regards trees from the point of view of fact. A tree may be described in technical, matter-of-fact terminology. This is the only form of expression which is specific enough for and relevant to scientific study. There is a way to draw trees which corresponds exactly to this use of technical language — one may draw them in cold, perhaps diagrammatic, form — this being the best or perhaps the only manner advisable in rendering illustrations for scientific study. A tree may, on the other hand, be thought of from a *personal and human point of view:* it may be regarded from the standpoint of its emotional relation to us; it suggests the romance of the forest — the coolness of shade, the perfume of foliage and blossoms — the richness of fruit. Technical language is inadequate to the description of the tree when we are thinking of it in this way — words whose suggestions are more many-sided and elusive are the only

Study of detail. PLATE XI shows a study of Elm foliage. Note (1) that in the treatment the contours are sharp in places and softened in others; (2) that the modeling has a general underlying movement from light to dark; (3) that the slight irregularity of touch with the pencil gives a hint of foliage without the leaves being drawn.

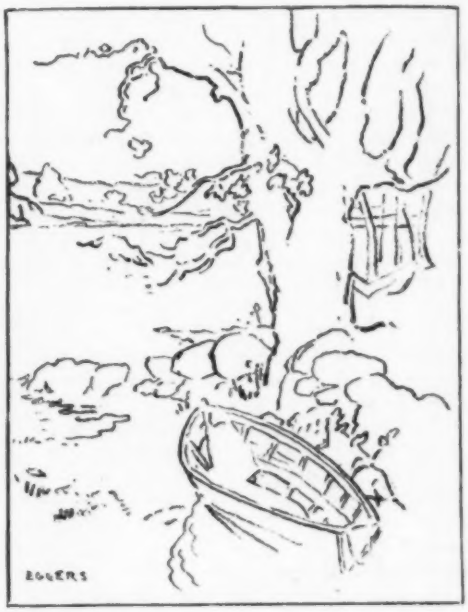


PLATE XII. *You have to interpret nature.* This photograph and drawing were made at the same time, Mr. Koch making the photograph and the writer making the drawing, standing side by side. It is interesting to note how much is eliminated in the making of a drawing and yet how many slight details (such as the knobs in the contour of the tree-trunk, etc.) may be recorded in so slight a sketch. Most of these were recorded quite unconsciously. The tree is an oak at Mystic, Conn.

words which express such complex and subtle things as our feelings: likewise, when we draw trees with the lyrical or poetical mood we may draw somewhat less scientifically, technically, accurately, and more rhythmically, dramatically, suggestively. Inness and Corot would be poor illustrators of Botany books, but they are great illustrators of the poetry of nature. Their representations begin with the visible tree and move onward, while a scientific drawing strives only toward the visible tree. It is as important that the student be master of these two forms of expression as it is that he be capable of speaking in more than one tone of voice.

The drawings which have been made for this essay occupy the position of a glossary — they are designed to make clearer certain ideas set forth in the text. Don't waste your time trying to copy them. On the other hand, go out where the trees are and show yourself that you have the understanding and the power to draw from the trees themselves the qualities which characterize them.

Study the pictures which the great masters have made of trees. See what they have set down and what they have left out — where they compromised nature's complexity with their simple means and expressed their own selves in the process.

See too how the master poets have painted trees — whether the characteristics they have selected are the same as those which painters select or not. But see how similar their method is to that of good painters — how they learn their tree before they write it: how a single word rightly chosen makes the picture complete. Remember Gray's description, for example: "Beneath those rugged elms, that yew-tree's shade." Think of our American elms and you will want to make a new word-picture to fit them. Perhaps you will call ours "those *ragged* elms." Read Burrough's little essay, "Nature and the Poets" (in "Pepacton"). See how this master nature-critic views the pictures which other poets have made.

Analyze such an old song as this and see how every possible word has been utilized to make more and more impressive the one strong characteristic the poet saw in the thing that he described:

A song to the Oak, the brave old Oak
  Who hath ruled in the greenwood long —
Here's health and renown to his broad green crown
  And his fifty arms so strong!
There's fear in his frown when the sun goes down
  And the fire in the west fades out —
And he showeth his might on a wild midnight,
  When the storms through his branches shout.

— *Chorley.*

THE INFORMATION WINDOW

To know where you can find anything, that in short is the largest part of learning.
— From the Latin.

A STICKY PASTE

I wish the Information Man would tell us how to make a good paste. Ours does not stick as well as one could wish.

Grade Teacher.

Mr. Frederic Whitney's Receipt

Two cupfuls of flour; two cupfuls of cold water; mix thoroughly. Put this on the stove and while it boils add gradually three to five cupfuls of hot water, stirring constantly. When it thickens, and just before removing it from the stove, add two teaspoonfuls of powdered alum and one of oil of clove. Pour into jelly tumblers or large-necked bottles with covers. Keep covered when not in use, as it will dry quickly.

A PRACTICAL COURSE IN CARTOONING

Will the Editor of the School Arts Magazine please inform me as to whether there is a course in cartoon drawing that he can recommend for one of my boys who seems to have a talent for such work?

A Grammar Principal.

This demand is perennial. Keep the boy in school as long as possible (there is no danger of his knowing too much), and insist upon his learning to draw well. There is danger in short-cuts, always; and especially in "art" work in these United States. When the boy's genius finally escapes the leash, if he still insists on cartooning, tell him about *The Landon School of Illustrating and Cartooning*, Cleveland, Ohio.

Here is what Mr. Landon has to say about the work he is doing:

My experience as Cartoonist and Illustrator, and later as Art Director for the Cleveland *Press* and the Cleveland *Leader*, covering a period of fifteen years, convinced me of the great need of a practical training school for newspaper artists and artists engaged in commercial work in general. The big art institutions are training students for the higher branches of art work. Very little attention, however, is given what is commonly called "pot boiling." At least, I found in employing men for newspapers that the average art school graduate could do beautiful work from models, but had a limited idea of how to construct from memory. You will readily appreciate the fact that commercial artists necessarily draw from memory to a great extent. His work is entirely constructive and entirely different from other branches of art work.

From my experience I found, also, that a great many of the artists who are now successful on newspapers, etc., gained their efficiency from hard study, independent of the art school. They came from small towns and are, what would be termed in business, self-made men.

There is no doubt about the fact that there are a great many young men living in small towns who have ability for drawing, but who are without the means to study in a resident school. When I started the arrangement of a practical system of instruction it was not my intention to start a school for this work, but rather to train men for the Scripps-McRae organization of newspapers. (They control about sixty.) I sent the folios of instruction, with plates, to various towns in the vicinity of Cleveland, and the results were so surprising that I commenced to construct the organization of my present school. Five years ago I broke away from the newspaper business, and since that time have trained students who are employed in all parts of the world.

The instructions are arranged along entirely original lines — in fact, I have broken away from the old correspondence school idea entirely. Carefully arranged instructions and thorough criticism of all work submitted are producing results which you will find extremely interesting. Of course the principal service I render to the student, is pointing out along practical lines the various steps which he must cover to understand newspaper drawing and to hold down a position on a newspaper staff. To my knowledge, I have not had a student yet take a position who has fallen down. My boys, and some girls, are employed in every city of any size in this country and a number also in England, Hawaii, and other places.

Very sincerely,
C. N. Landon.

Mr. Landon publishes *Pen and Ink*, a magazine started to keep the students in touch with one another. Among its contributors are some of the best known cartoonists and illustrators. It is what the business world knows as a "line proposition," and well worth seeing regularly. Price $1.00 per year, twelve issues. Six issues, 50 cents. If you are especially interested, send for the captivating circular of Mr. Landon's school, whose motto is "Get right at it, but get at it right," — a good motto, by the way.

HOW TO START

Dear Sir:

How do I go about getting creditable work before the publishers? Suppose students have made really good designs for covers, tailpieces, post-cards, illustrations, and surface designs, how may I help them to dispose of them commercially? Will you inform us concerning copyrights? If some of the things that do sell have found a ready market, when they are really

poor in design, it seems a pity not to place better ones if possible, and the money consideration might open a way for ambitious workers — making it a vital thing in their lives. The results of book-binding, leather work, metal and fabrics, wood-block printing, and stenciling dispose of themselves on sight.

We will be most grateful for this information, for I frankly confess I do not know how to *place* their work or my own.

Very respectfully,

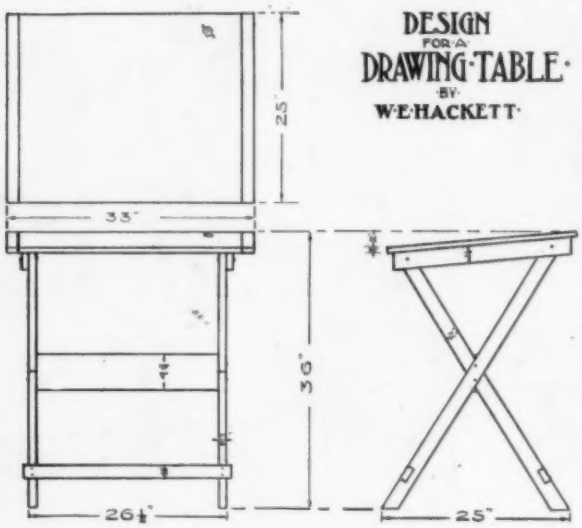
(Miss) LUEN M. HOTCHKISS,
Lincoln High School,
Seattle, Wash.

For information concerning copyrights, send to the Librarian of Congress, Copyright Office, Washington, D. C. The most direct way of getting your work before the publishers is to take it to them in person. A start may be made sometimes by taking an example of poor work, redrawing it so that it is correct and effective, and sending the two to the firm whose advertisement or book-cover or what-not has been the subject of consideration, and ask that your work be considered. If you have produced something convincing, success is assured. H. T. B.

A SIMPLE DRAWING TABLE

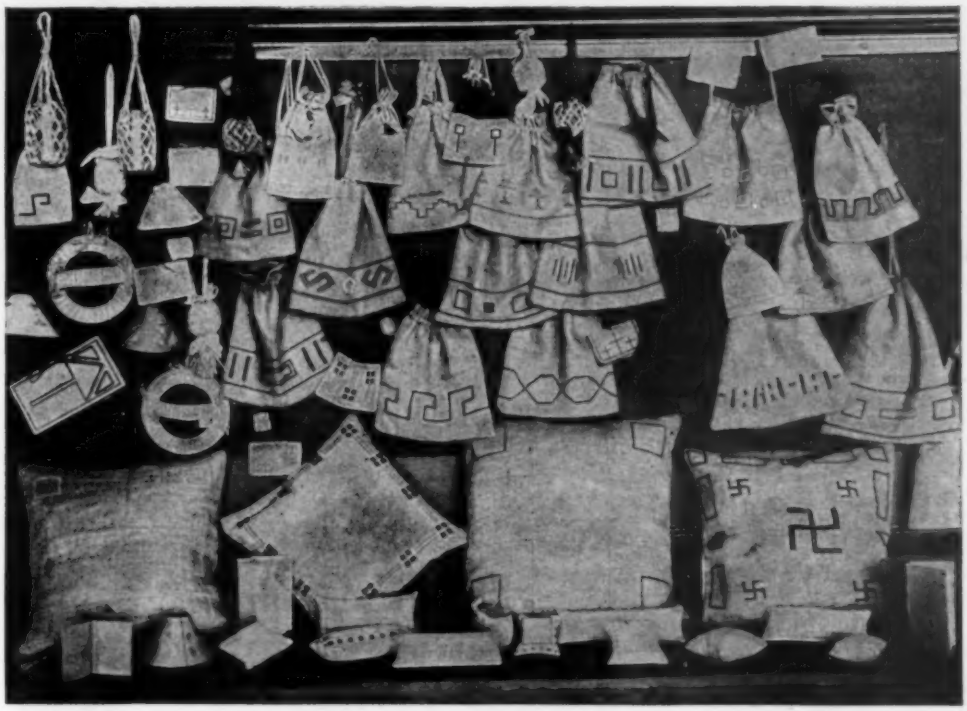
My dear Mr. Bailey:

Many high schools in their enthusiasm for shop-work forget the importance of its kindred subjects — freehand and mechanical drawing. To me it seems that either of these three subjects taught alone, that is without any correlation with the other two or with each other, is not well taught. Mechanical and freehand drawing should be given in the form of applied art and closely related to the actual work in the shops. Correlated work of this kind not only means added interest on the part of the boy, but also better designed pieces and more accurate work.



Good manual training shops are now found in almost every city high school in the United States, but it is surprising how few of these schools have drawing-rooms. It is true that the ordinary classroom may be used to a fairly good advantage for freehand drawing, but for mechanical drawing we find it a difficult proposition. The closeness of the desks retards the free and easy movement of the pupil with the T square and triangles. Many schools use the benches in the carpentry shop, but this arrangement is also unsatisfactory, as the benches in most cases are too low for the boys to assume a comfortable working position. I believe we cannot expect good work in the drawing classes until we have rooms especially equipped for them.

The reason that so few drawing-rooms are found in the schools is principally a financial one; perhaps due not so much to the real lack of money as to the seeming unimportance, to most school authorities, of this expenditure. In many instances this difficulty could be overcome if manual training classes would construct their own tables.



Work in Sewing, by fourth grade pupils, Claremont, California.

The accompanying drawing and photograph (p. 710) present a table that can be made in the manual training classes, at a cost of about a dollar a table. As an exercise in carpentry it cannot be excelled, for it involves careful laying out, making of angle half-lap, gained, doweled, and glue joints.

The lower part of the table is made of oak seven-eighths of an inch thick, and the top of yellow poplar or white pine also seven eighths of an inch thick. The four pieces that make up the legs are two inches wide and are half-lapped in the center, so that the top and bottom spread twenty-five inches. The bottoms of these legs are then cut so that they will set evenly on the floor, and the top of these sides are sloped two inches to give a good working angle. Each leg is then gained 4½ inches from the bottom; this gain is seven eighths of an inch deep and 1¾ inches long. The sides are then ready to be screwed to the center piece, which is 24¾ inches long and 4¾ inches wide. Round-headed, blued screws, two inches long, are used to hold the sides to this center piece. The bottom crosspieces are 27½ inches long and 1¾ inches wide. These bottom pieces are glued and screwed in place with eight 1½-inch round-headed, blued screws. To each of the two sides are bolted pieces at the top twenty-three inches long, 2¼ inches wide, and seven eighths of an inch thick. Through each of these five holes are bored for the screws that hold the top in place. In order to use a shorter screw it is a good scheme to bore a half-inch hole halfway through these side rails and finish with a No. 7 wood-drill. In the construction of the top it is necessary to glue and dowel some boards together. When glued, this top should be thirty inches long and twenty-five inches wide. To this length is added the width of the two strips that are glued and nailed to the ends. These are twenty-five inches long and 1½ inches wide, making the completed top thirty-three inches long and twenty-five inches wide. This is then dressed down to three quarters of an inch thick. In the upper right-hand corner a one-inch hole is bored for an ink-bottle. The under side of this hole is gouged out to fit the upper part of the bottle. A block three inches square and 1½ inches thick with a hole the size of the bottom of the bottle is made.

The top of the table should be given two coats of shellac and rubbed down with powdered pumice. The lower part of the table is given one coat of paste filler, shellacked, and varnished with spar-varnish, which is also rubbed down with pumice. The ink-bottle is then placed in the block, which is screwed in place.

Very truly yours,

WALLACE E. HACKETT,
Reading, Pa.

A GOOD START

Dear Mr. Bailey:

Thinking that a partial glimpse of work done in our primary grades might be of interest to other teachers of handicraft, I am sending some pictures of our exhibit.

The work in art-sewing and elementary book-binding was done by pupils of the fourth grade

who had never before had any training in the manual arts.

We thank you very much for the SCHOOL ARTS MAGAZINE from the pages of which we obtain many helpful suggestions.

Yours sincerely,
JESSIE M. GREYSON,
Claremont, California.

A NOTABLE EVENT

The Cleveland School of Art proposes to give the Middle West an object lesson that will leave no doubt in the mind of anyone as to its value to its community. The school is just completing its thirtieth year. This gives it the excuse to offer a week's programme, beginning May 30, by which it is expected to focus the attention of the people of northern Ohio upon art matters and their relation to the life and industries of the community. It will be called the "Thirtieth Anniversary Celebration."

The main feature of the celebration will be an extensive exhibit, made up of the work of the graduates of the past thirty years, showing what these graduates are able to do now as a result of the training which they formerly received at the school. The entire school building is being turned over to this exhibit. Work will be shown from all corners of America and from many parts of Europe. While the exhibit is on, a programme of activities will be given as follows:

May 30. Friday evening: Opening of the celebration. Addresses by Hon. Newton D. Baker, Mayor of Cleveland, and by the President of the Chamber of Commerce. Public view of the exhibit.

May 31. Saturday at 11 A. M.: Commencement exercises with musical programme.

May 31. Saturday at 8 P. M.: Reception to the class of 1913.

June 1. Sunday afternoon: Anniversary exhibition, open from two until six o'clock.

June 2. Monday afternoon from four to seven o'clock: A Garden Party — Japanese Tea Garden.

June 4. Wednesday Evening at eight-thirty o'clock: An Egyptian Court Festival.
Time: June 4, 1485 B. C.
Place: Der el-Bahri.
Characters: Queen Hatshepsut with Her Court receiving Foreign Ambassadors.
Admission by card.

June 5. Thursday afternoon from three to six o'clock: Reception to the graduating classes of the Cleveland Public High and Normal Schools, Laurel School, and Hathaway-Brown School.

June 6. Friday afternoon from three to six o'clock: Reception to the colleges of Ohio.

June 7. Saturday evening at six-thirty o'clock: Alumni Dinner — Hotel Statler.

June 8. Sunday afternoon from two to six o'clock; Exhibition closes at six o'clock.
End of Celebration.

The design which is shown at the head of this article is the official emblem of the celebration. The thirty candles symbolize the thirty years of the School's history. This design will appear on every piece of printed matter pertaining to the celebration and will be utilized in posters, newspaper articles, and all other forms of publicity. It was designed by Mr. W. E. Brigham, and Mr. H. G. Keller, of the School Faculty, and drawn by Mr. Brigham.

This is the seal especially designed in honor of the Thirtieth Anniversary of the founding of the Cleveland School of Art, Cleveland, Ohio, by Mr. W. E. Brigham and Mr. Henry G. Keller, both of the School Faculty.